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EDITORIAL

Foxhole Filmmaking

Michel Brault recently voiced his suspicion that the most important method used to counter our struggle for indigenous cinema involves keeping filmmakers writing briefs and lobbying rather than making films.

No wonder so much of this magazine reads like reports from war correspondents! Here's the latest from the battlefield:

Québec and Canada vs. The Majors and The Mandarins

Federal film agencies have been playing Québécois and Canadian lobbies off against each other for too many years. Now it looks like this will no longer be possible: representatives from the Québec Filmmakers Federation and the Council of Canadian Film Makers recently decided to join forces on issues of primary importance to both contingencies. It was decided that our mutual opposition consists of foreign economic domination and government inaction. We don't have to be federalists to fight together for indigenous cinemas — we know who the enemy is.

Poisoned Popcorn

The immediate emergency prompting that meeting was the Québec government's tabling of the long-awaited Film Bill. The present bill, placing all power under ministerial discretion, is unacceptable since it can only legislate no change or total political control over film — depending on the "minister's discretion". Passage of this Bill would not only hinder Québécois cinema, it would set a dangerous precedent for the other provinces now considering legislation. With the lobbying in Ontario, Manitoba and Alberta gaining increased impetus, we must all strongly oppose legislation which ranges from impotence to totalitarianism.

CinemAlchemy

Now is the time to transform encouragement into cash! Our last editorial outlined our plans for the continued survival, growth, and improvement of this magazine. We are giving it all we've got, but we won't play Martyrs to The Cause.

Programs and policy changes already underway include the increase in sales price and subscriptions, considerable discounts offered to advertisers who pay in advance, massive work in fund-raising, setting up national distribution, and constantly improving the magazine itself. We can't do it alone — we need our readers.

Hand-to-Mouth vs. Money-to-Mouth

Cinema Canada Magazine Foundation is now offering Sponsorships for \$25 per year, Memberships for \$100 per year, and Lifetime Memberships for \$500. All donations are tax-deductible (Canadian Charitable Organisation Number 044-1998-2213) and will include subscriptions, receipts and listings in the magazine.

We know we can make this an excellent magazine devoted to Canadian Cinema — but encouragement is not enough. We need cash.

Cards on the Table: Either this magazine gets rolling this year, or we will all have to cease pretending that Canada's film community needs its own magazine. "It's now or never, la la de da...". Note — we still love you, but there's a lot to be said for the politics of realism.

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TORONTO
FILM
SOCIETY

by

Austin Whitten

July 1978

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CANADIAN FILM NEWS

Major Developments

It's sort of like some weird circle action, if you examine the development of the film industry over the past several years. The federal government sets up the CFDC to aid in establishing the industry; the filmmakers become very active, first in actual movie making, and then politically as problems arise in forming a solid industrial base. Now it's the provinces' turn, as the assault on their jurisdictions — mainly in quotas and financial aid — begins. And of course they'll act with the federal government to co-ordinate any efforts.

But we're not back where we started. What is being discussed now are specific solutions, especially quotas and levies, as well as re-organising the CFDC to accommodate the realities of being several years down the road. And there's concrete evidence to present to any governmental level that a consensus does exist among Canadian filmmakers and production people. Even public opinion is stronger, as films succeed at the box office and voices are heard, such as the *Toronto Star's* on March 11 calling for quotas.

Small skirmishes occurred in Manitoba, Nova Scotia and Ontario, and the major action happened in Québec on April 10 when the government finally presented its film law. A report prepared for the Manitoba cabinet urged the creation of a film board to provide assistance and training programs.

In Nova Scotia a court battle moved into final stages that will have great influence on censorship in all provinces in the future. Some time ago journalist Gerald McNeil protested to the provincial censor board that he wanted to see the banned *Last Tango in Paris*. He wanted to appeal the board's ruling to cabinet but was told he couldn't because he was a private citizen. Taking his case to the provincial court of appeal, he won. But the province is challenging the ruling in the Supreme Court. And Ontario and Alberta and Saskatchewan are backing Nova Scotia. Further reports to come.

Ontario recently created a ministry expressly for culture and recreation, but won't move the Censor Board to

this cabinet area. No explanation was given, but Minister of Industry and Tourism Claude Bennett did visit Hollywood recently to promote Ontario as a movie-making place. Bennett said he wanted Hollywood money and Ontario talent, whereupon some MP's suggested it might be a better idea to get some Ontario movies made and to institute quotas. As a matter of fact, Ontario has been the great hold-out in the quota question; Premier William Davis has said publicly that he's opposed to it, and without Ontario there's no point in pushing a national quota; most box office income is from that province. A delegation from the Council of Canadian Film Makers met with Davis and some cabinet members in mid-April to discuss the subject of quotas, but my press deadline was several days before, so I'll let you know what happened next issue. Don't hold your breath.

A major brief was presented to all governments via the CFDC, and it summarised the desires of the film-making community in toto. The CFDC's English-language Advisory Group comprises all facets of the industry, and this joint effort leaves no doubt as to whether there is a consensus in the Canadian Film industry, even if Hugh Faulkner and Jean Boucher have maintained the contrary. Among the groups represented were ACTRA, the Canadian branch of the American Federation of Musicians, the Canadian Association of Motion Picture Producers, IATSE, NABET, the Directors' Guild, the CCFM, the Editors' Guild, the Canadian Filmmakers' Distribution Centre, the Society of Cinematographers, the Motion Picture Theatres Association, the Society of Film Makers, and the Association of Independent Canadian Film Distributors.

Nineteen recommendations were put forward, among them instituting levies, increased incentives at Provincial and Federal levels to attract private investment, major refunding and re-organisation of the CFDC, provincial quotas, development of training methods for industry, advocating a full survey of the Canadian feature industry.

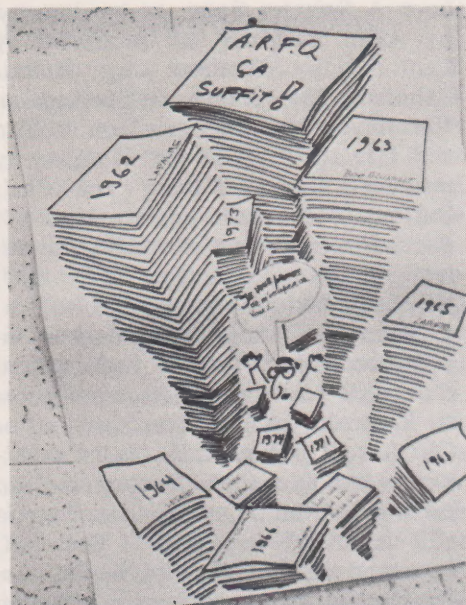
The French filmmakers are studying the Advisory Group's sub-

mission, but right now they've got something slightly more important to consider, for on April 10 the Quebec government introduced its long-awaited film law, *loi cadre*. And the reaction by the industry was anything but gleeful. Cultural Affairs Minister Denis Hardy presented a bill that will have widespread effects on Quebec film making and showing.

The bill first abolishes the present Cinema Advisory Board and substitutes a Quebec Film Institute and Cinema Classification Board, directly under the minister; the former body was separate from the ministry, although the members were appointed by the government. The minister can step in and run the new body for three months at any time (this clause occurs in most Quebec bills). And there will be no public hearings, because, the minister says, the industry has been overconsulted. All of which brought cries of possible political censorship, fear that the enlightened censorship practised recently in Quebec will radically change, and general unhappiness with the whole bill.

Other clauses, in a total of seventy, include forcing theatres to show a certain number of Quebec films, non-French films are to be dubbed or subtitled unless excused by the ministry, and the stated desire to provide three million dollars annually to finance films, make grants and subsidies and loans, operate and prevent takeovers of theatres, distribute and promote films, set up dubbing and subtitling, and produce children's films. This sum could be in addition to the present \$2.7 million allocated for film, or just signify an increase from \$2.7 to three.

Over the following weekend forty or fifty producers and observers assembled at a resort to discuss strategy and meet with Hardy. Those present were from the Association des producteurs de film du Québec, and included president Claude Fournier, v-p Aimée Danis, and sec-treas Mel Oppenheim, plus Pierre David, Pierre Lamy, André Link, Michèle Moreau, Jean-Pierre Lefebvre, Claude Godbout, Jean-Claude Labrecque, and Arthur Lamôthe. Also on hand were Michael Spencer, CBC film buyer René Poissay, and Bob Monteith from the



Cartoon from the Occupation

NFB Ottawa office. The discussion was really stalemated: Hardy has a parliamentary majority and can pass the bill as he pleases. The filmmakers expressed dislike but it is questionable whether they can get together to fight the bill clause by clause, as they must. It could go through very quickly.

On Thursday, April 17, Director Jacques Gagné of the ARFQ travelled to Toronto to meet with the Council of Canadian Filmmakers executive, and explained more fully what the Quebec Federation objects to in the law, and some tentative steps to fight its passage. (The Federation was extremely gratified by the support of the CCFM in the recent sit-in in Montreal; in a marked contrast to past activities on the part of English and French filmmakers. The stated objective this time is to work together and keep each other informed, now and in the future, on developments within the respective groups.)

"Any law that will not change the reality of the film industry is worth nothing," said Gagné. The current outline only transfers some powers, creates the possibility of dangerous political intervention, and offers nothing in the matter of solving basic problems, such as access to screen time (the law says a quota *may* be instituted; nothing definite is planned.) The Bourassa government was elected on a platform of cultural sovereignty, and

"cultural sovereignty is a political fact." Certainly the law is a political fact, and a problem. And it's not the first: in 1973 a draft was circulated that met with favourable response, but was never acted upon. And this time, says Gagné, there were consultations with some individuals, but no groups. Furthermore, before the law was tabled, a paper was presented to fourteen people that summarised the law — inaccurately. It said that quotas were planned, for example, but not that they would be instituted only at the discretion of the minister.

It's mainly the role of the minister that the filmmakers object to. Now an institute is responsible for film; under the new law the institute would be responsible only for disposing of funds, and all its other activities would come under the minister directly. That's too political. The minister will determine who is 'representative' from the film industry to appoint to this body. It will be funded from subsidy, not from the box office.

The next reading of the document will be in mid-May. Tentative plans to fight the bill include a paper stating the ARFQ's position due at the end of the month, and tentative march on Quebec city by the 3500-strong Quebec federation.

Support for the filmmakers' position is growing. The press in Quebec are almost unanimously against the law. The inclusion of the Union des artistes in the federation helps to involve the public, because the performers are well-known to the public. And vocal backup from the English industry may not have a large effect, but it helps.

In the end, however, the Liberals have a great majority, and if they want to pass the bill with little hindrance by the public or the Opposition, they can. And as Michel Brault said to the meeting, "If we had confidence in the Government, the law can be better. But with this Government it's no good. I'm pessimistic about this law and about our chances to defeat it. It might be better to change the CFDC and NFB and defeat Bourassa at the next election."

Cannes Festival 1975

Once again, as a rite of Spring, Cana-

dians pack their suitcases and, led by Jean Lefebvre and the Festival Bureau contingent, seek their annual pilgrimage to sell Canadian film and take the blue Mediterranean waters at Cannes. They'll spend about \$120,000 again this year and show our work at the Vox Cinema, meet international buyers, and get tans. Official entry for Canada this year is Michel Brault's *Les Ordres*, with Jean-Claude Labrecque's *Les Vautours* in the Directors' Fortnight. No Canadian effort will participate in Critics' Week, although André Forcier's *Bar Salon* was a close contender among the three hundred films considered. (See feature article.)

This year the pre-selection committee in Canada offered Festival head Maurice Bessy six films, four of which he took to Paris, instead of one, thus avoiding the embarrassment of last year when Bessy turned down the Canadian choice, Duddy Kravitz, and took *Il Était une fois dans l'est* instead. The selection committee, made up of Françoise Laurandea, Martin Knelman, Julius Kohányi, Henri Michaud, Jacques Leduc, André Melançon, Connie Tadros, Lucille Bishop, Chalmers Adams and Penni Jacques, chose from thirty submissions, up from twenty-two a year ago. About half were English-language efforts.

Showing at the Vox this year will be *Les Ordres*, *Bingo* with subtitles, *Alien Thunder* and *Child Under a Leaf* in French versions, *Les Aventures d'une jeune veuve*, *Gina*, *La Pomme la queue et les pepins*, *Pour le Meilleur ou pour le pire*, *Tout feu toutes femmes*, *Starliner*, *Black Christmas*, *Journey into Fear*, *Duddy Kravitz*, *It Seemed Like a Good Idea at the Time*, *Les Beaux Dimanches*, *Les Vautours*, *Sudden Fury*, *Me, Lions for Breakfast*, *Wings in the Wilderness* and *Why Rock the Boat*. Others will simply be promoted and not shown. Two student films from Sir George Williams will be shown in the short competition.

Along with Lefebvre will be most of the usual contingent, including Michael Spencer, Sydney Newman, Gratien Gélinas. And a strong support staff for Canadian sales support: David Novek will head promotion; Jacqueline Brodie will assist him; Claire Dubuc is handling the secre-

tariat in Canada; Hugette Parent is in charge of hospitality, and Andra Sheffer, Michelle Gay, Raymond Sicotte and Linda Shapiro will perform needed labours.

We wish them luck and good weather, and Cinema Canada's own reps will provide a graphic report on the goings on for we vicarious-livers-back-home.

Productions: Recent, Current, Imminent

Spring is 'just about to announce' time as budgets are finalised, as well as who's going to pay for them, so there is little to report about concrete projects this issue. The CFDC has approved some films conditionally, and more are expected for the next meetings on May 30 and in July (May 16 is the deadline for July submissions in either category). And the CFDC expects to begin the script development program around the first of May.

First let's present some title changes, so that you'll be right up there in any conversation at the next filmpeople gathering. The record-holder for title changes must be David Cronenberg by now; once called *Orgy of the Blood Parasites*, then *The Para-*

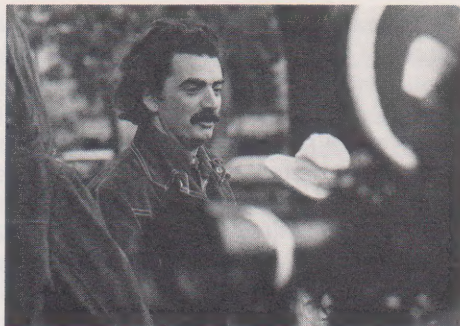


Susan Petrie and David Cronenberg on set

site *Complex*, and then *Starliner*, we're now back to another version: *The Parasite Murders*. Or maybe it's still *Starliner*. I'm so confused I don't even know anymore, but it's all the same movie — I think. *Trick*, *Count Stroganoff* and *Me* is now *Lions for Breakfast*; *The Last Castle*, filmed in Nova Scotia last year, is now called *Echoes of a Summer*, and has a tentative Christmas release. *Kosygin is Coming*, starring George Segal and Vancouver is re-named *Russian Roulette*, and will be distributed by Avco Embassy.

Shooting has been completed on several films, among them Gilles Carle's *La tête de Normande* with Carole Laure. Also complete is *The Littlest Canadian*, a CFDC low budget effort by Peter Suatek and Jean

Lafleur for Cinépix. Shot in 35mm colour, locations included Montréal, Québec, and Trois Rivières. *Ti-mine, Bernie pis la gang* finishes about now, and is an NFB production by Marçel Carrière with Jean Lapointe, Marcel Sabourin, and J. Léo Gagnon. Carrière previously did *O.K. Laliberté*



Marçel Carrière



Dénis Héroux

Dénis Héroux will work until the end of May on a film in Ireland and Germany. Budgeted at almost one million dollars, it stars Carole Laure and Mathieu Carrière, and is financed as a co-production between Cinévideo and Les Films Mutuelles from Canada, Cinerama-ITT from Germany, Filmel from France and Carlo Ponti from Italy. Eliza's *Horoscope* rises again: screened for an unhappy Hollywood audience, it will be released by a phenomenalist.

Future projects announced definitely at this time include Quadrant Films' English arm making not one feature but the sequel too, and they haven't even started the first! One of them will be called *Smile, I'll Make You a Star*. Other film plans are John Vidette's securing of rights to Charles Templeton's best seller, with no specific start date, a possibility of Dustin Hoffman shooting his next film about parolees in Toronto, and on a very large scale with a cast of thousands, the *Olympic Film*. To be supervised by the NFB and 75 per cent funded by the Olympic Games Committee, the

director of the \$1.5 million effort will be announced soon. Sixty cameramen will help him.

At the most recent meeting the CFDC granted conditional approval, i.e. subject to finalising director or backing or something, to several English language projects, most of them low budget. In the latter category we have *A Sweeter Song*, to be directed by Allan Eastman and produced by Len Klady; *Brethren* by Dennis Zahoruk; *The Keeper*, to be made in Vancouver by producer Don Wilson and director Tom Drake; *Ransom* by producers Peter O'Brian and Chris Dalton. In the full budget category is Ratch Wallace's *Summer Rain* and Allan King's adaptation of W.O. Mitchell's *Who Has Seen the Wind?*

Television crews haven't been inactive recently. Vision IV has acquired the rights to Patrick Watson's *Witness to Yesterday*, and will produce it for OECA and foreign sales. Les Productions Idam have sold *L'Inconnu* by Ian Ireland to Radio-Québec, and Faroun will handle foreign sales. The CBC imported director David Giles and actor Donald Pleasance for a production of Zuckmeyer's *The Captain of Kopenik*, with a support cast of 165 actors. Martin Lavut directed *Melony*



Martin Lavut

with Carol Kane for the CBC, and his documentary on Orillia was shown March 19 on the network. *House of Pride* is back in production, albeit with fewer locations.

TV productions are rarely made on speculation, but Pandora Productions of Toronto has done just that with *Four to Four*, an hour adaptation of a Michel Garneau play performed at the Tarragon Theatre in Toronto. The cast was composed of Trudy Young, Michel-Chicoine, Charlotte Blunt, and Judith Hodgson, and Peter Thomson directed.

CBC plans an adaptation of Barry Broadfoot's *Six War Years*, to be produced by Robert Sherrin, written by Norman Klenman and directed by Allan King. Peter Rowe directed *Susan*, and Tad Jaworski *The Kill*, each a half

hour drama, for the CBC. **King of Kensington**, a half hour thirteen week situation comedy, set for September filming before a live audience, is in the writing stage. Aubrey Tadman and Gary Ferrier are story editors, and Jack Humphrey and Louis del Grande are working on the scripts. Perry Rosemond is producer.

Festivals, Awards, Honours

Believe it or not, Cannes is not the only festival around, and while the others may not offer the same benefits and sights, they do present good films and attract good audiences. One was a Canadian film festival held for three days in Saskatoon at the university. Thirty-five hours of Canadian experimental films were shown, including sixteen features, and 3000 came to watch. One outgrowth of the festival was the establishment of a Saskatchewan film co-op. In New York, at the Museum of Modern Art, Canada was unique in a special series called New Directors and New Films. Two Québec features, *Il Était une fois dans l'Est* and *Bar-Salon*, formed the Canadian presence, and Canada was the only country to have more than one film shown out of the ten total.

More Canadian representation occurred at Filmex in March, the Los Angeles International Film Exposition. On the screen were *Montreal Main* and *The Man Who Skied Down Mt. Everest*, and in the flesh was Sydney Newman and a number of NFB films, because the Board was honoured this year. Newman spoke to seminars and university groups, as well as the motion picture producers. Shown was a four-hour special tribute that included *Neighbours*, *Pas de Deux* and others.



"Pas de deux"

Public Broadcasting in the U.S. sponsors a National Young Filmmakers' Festival, and a Canadian entry, via Buffalo's WNED, is to be included for broadcast in the spring: **Hello Friend** by Mark Sobel and Robin Lee of Toronto. The Territorial Government of The NorthWest Territories sponsored the first annual Arctic Film

Festival at Frobisher Bay on April 19, with Prince Charles as guest. Animated and live action, made in Super 8 or 16mm since 1970, and about the Arctic, competed for a trophy and cash prizes. Judges were English, French and Eskimo. The National Film Board in Toronto is showing a seven week Women's program consisting of films about and by women. And for your future calendar Pola Chapelle's Bicentennial Cat Film Festival will be held in New York, Boston and Philadelphia in April next year. The show will travel to other cities, including Winnipeg. The theme of Intercat 76 is Cats and Revolution, although the only content requirement for an entry is that it be about cats. Write Intercat, c/o Anthology Film Archives, 80 Wooster Street, New York 10012.

The First Annual John Grierson Seminar was held in Orillia, Ontario in early April, gathering filmmakers and students and A-V users together to discuss documentary. A three day affair sponsored by the Ontario Film Association, the moderator was Allan King, and special guest was Basil Wright from Britain. Other filmmakers present included Guy Glover, Colin Low, Tom Daly, Beryl Fox, and Patrick Watson. Topics discussed included Grierson and the NFB, Flaherty-Grierson Approaches to Filmmaking, Documentary into Feature Film, and Film and TV. Screenings were numerous. (See article elsewhere in this issue.)

Spring is also award time in many parts, but not for Canadians at the Oscars. Mordecai Richler and Lionel Chetwynd failed to win for Best Screenplay, *The Violin* failed to win Best Live Action Short, and two NFB efforts, *Hunger* and *The Family that Dwelt Apart*, failed to win Best Animated Short. But the NFB did set a new record in Britain in the Flaherty Awards. For the fourth time in the last six years an NFB film won best documentary: *Cree Hunters of Misstassini* by co-directors Boyce Richardson and Tony Ianzelo. Péter Földes' *Hunger* won for best animation.

The ACTRA Award



The ACTRA Awards are upon us, and the Montreal Branch has honoured Mordecai Richler for his screenplay for **Duddy Kravitz**. Final winners for national awards are to be announced on April 23, with a live broadcast by the CBC, Pierre Berton as host, and variety entertainment by members of Canada's acting community.

Filmpeople/Random Notes

Before the summer shooting activity begins, many groups get together to elect new executives, summarise past efforts and plot future political moves. The Directors' Guild assembles in April; the Editors' Guild met in March and in February elected a new national executive. Kit Hood is President, Phil Auguste First V-P, John Watson Second V-P, John Gaisford treasurer, Annette Tilden Secretary, Hans Van Velsen and David Nisbet members at large, Bill Purchase Associate Member, and Peter Mugford Affiliate Member.

The Canadian Society of Cinematographers have been very active lately. Their annual general meeting will be held May 10, and last year's executive will serve another term in their same capacities. President Harry Makin CSC reports that an assistant cameraman course given by the CSC and lasting nine weeks was very successful; instructors were Makin, George Balogh, Matt Tundo, Peter Luxford and David Petty. Responding to complaints of Toronto dominance, the cinematographers have instituted a discussion regarding formation of local chapters across the country. Member Jim Mercer, while on assignment, talked to various members and the idea has met with favourable response.

For the first time in its history, the Canadian Film and Television Association will hold its convention outside of Toronto or Montreal. The Alberta Motion Picture Industries Association will be the hosts at the Edmonton Plaza Hotel from September 25 to 27. The Canadian Federation of Film Societies will meet May 16-19 in Toronto. Using the University of Toronto campus as a base, with screenings there and at Cinecity theatre, as well as a banquet and screening at the Ontario Film Theatre, the members will gorge themselves on fifty features and many shorts. Hosts will be the Toronto Film Society.

And co-incidentally, the same group has announced publication of the 1975 CFFS Index of 16 and 35mm features in Canada. Available May 1st for \$25 the volume contains listing of 8500 films available in Canada, as well as cross indexing under director and actor. . . . Pierre Berton is

about to tackle the subject of movies, in this case a look at Hollywood's view of Canada. The book will be out in the summer or fall. . . . A different type of publication, and looking better and stronger than ever, is the latest catalogue from the Canadian Filmmakers' Distribution Centre. It's available from 406 Jarvis Street, Toronto M4Y 2G6 for \$2.50.

Screenings: **Les Ordres** by Michel Brault opened in Toronto on April 18, and just prior was given a special showing at the Ontario Film Theatre. . . . Distributor of **Les Ordres** in English Canada is New Cinema Enterprises, which seems to be getting more and more feature product for theatrical showing. . . . **Atlanticanada**, made by



Scene from "We Sing More Than We Cry" in *Atlanticanada* series

the NFB for a CBC theme evening, is a series of shorts about the region, and was broadcast April 9th. Ian McLaren of the NFB Montreal office and Rex Tasker in Halifax were producers, and Max Ferguson was host. . . . **Adventures in Rainbow Country**, made several years ago by Maxine Samuels (**The Pyx**) returned to the CBC on Tuesdays, starting in Mid-April. . . . **Sprockets** has moved to a new time, Fridays at 10:30, and the April 25th edition featured Marie Waisberg's **The Journals of Susannah Moodie** and **I Object** by Linda Lewis and Frances Mellen. . . . Nelvana had two films on the April 19 edition of CBC's **Children's Cinema**: **Wild Goose Chase** and **The Happy Chalk Dog**. . . . Potterton's **The Little Mermaid** produced by Christine Larocque and Murray Shostak, and **The Happy Prince**, produced by Michael Mills and Shostak, were shown on CTV in March and April. . . . CTV also broadcast Maurice Solway's film **The Violin**, directed by

Andrew Welsh and produced by George Pastic. . . .

Michael Maclear continues to set high standards on his show. Lately he's explored industrial safety, gambling, art forgery, Zen, and the effect of urban guerilla warfare on children in Belfast. . . . Vision IV's series **Salty** began on CBC in late March. 20th Century-Fox TV is distributing it and has lined up sales in Europe, Japan and the U.S. . . . The NFB's film of the Australian tour of the Stratford Festival production **She Stoops to Conquer** was shown on CBC back to back with a video production of the play. It was a Stratford theme evening. . . . And in a double network double showing, double film effort, April 28 is definitely the NFB's night on TV. Robin Spry's **Action**, about the October Crisis of 1970, will be shown on the English network of the CBC at 9:30, and on the French network at 9:00. It's one of the few times a program has had simultaneous broadcast. And even though subtitles are used and original narration tracks are used, the visuals and voices will speak in the language used in the clip; Pierre Trudeau and René Levesque will speak in English, with French subtitles. Later that evening, the NFB feature **The Heat Wave Lasted Four Days**, directed by Doug Jackson and starring Gordon Pinsent, will be broadcast on ABC's late night program the **Wide World of Entertainment**

Results: **Sunday in the Country** grossed \$40,000 during its first week in Toronto, and Quadrant also reports that it's been playing in London, England for three months. . . . **Black Christmas** has been picked up in the U.S. by Warner Brothers, who changed the title to **Murder for Christmas**. They're retaining the basic ad campaign used for the playoff here, a very unusual move for an American distributor. . . . **Bar-Salon**, part of a Museum of Modern Art special series in New York, garnered good reviews from Vincent Canby of *The New York Times* and Archer Winston of the *Post*. . . . Crawley's **Janis** had grossed \$203,000 in the U.S. and Canada by the beginning of April. . . . **My Pleasure is My Business**, August Films' Xaveria entry, has been purchased for European sale.

The Ontario Arts Council announced that special grants for International Women's Year projects are available. You must apply by June first for August or later plans. Grants are up to \$1000 for individuals, \$3000 for groups, and \$2000 is available for administrative costs for non-profit groups. . . . OAC recently awarded

film grants and screenwriting grants. Latter is a pilot program that the Council wants to make permanent if funds can be found. Film grant recipients include Peter Cooke (\$10,000), Clay Borris (\$7,000), Alan Eastman (\$7,000), Patrick Loubert (\$20,000), Peter Rowe (\$10,000), Lothar Spree (\$6,000), Sylvia Spring (\$6,000). Screenwriting grant winners were Carol Bolt (\$3,000), Bill Davidson (\$3,000), Rob Forsythe (\$2,000), Roy Moore (\$3,000), Dennis Murphy (\$1,000), Ian Sutherland (\$3,000). . . . The CBC is having a student competition for TV drama writing. One hour scripts will be accepted until June 30, with first prize of \$1000 as an option on producing, second prize of \$750 and third prize of \$500. Judges are John Hirsch, David Helwig, and David Gardner.

John Hirsch delivered the Allan B. Plaunt Memorial lectures at Carlton University, and his topics were *Life as an Artist in Canada*, and *Television Drama*. He called for more concrete feedback from the audience. . . . John Ross is the new executive producer of the CBC's police series, **Sidestreet**, replacing Chalmers Adams, who resigned. . . . Kate Reid, Donald Pilon, and Henry Beckman recently completed pilot shows for U.S. networks in Hollywood. Each plays a policeman. . . . Barry Leland will bring his accounting expertise to Vision IV, which he has joined as a director. . . . Carol Betts, the first woman to become a full member in the Canadian Society of Cinematographers, is now working on a project for the Ontario Department of Manpower and Immigration. . . .

Employment Opportunities Department: The National Film Board is looking for an Executive Producer, English Production Branch, Ontario Region. That's the head of the regional office in Toronto, folks, so it's official that the NFB is setting up Toronto based production units. Duties of the producer will be to supervise film production and participate in the distribution planning. Interested parties are asked to send curriculum vitae to Mrs. Suzanne Roussos, Personnel Division, NFB, P.O. Box 6100, Station A, Montreal Quebec H3C 3H5. No salary levels are announced.

Hellfire, Damnation and Retribution Department: Remember when Bob Crone sold Film House to a finance group and Film House ultimately went bankrupt? Hillard Elkins, top Ontario lawyers and moneymen, lots of that type were involved. Well, they caught the guys. Seems the whole

business of issuing shares to the public and buying properties was mostly fraudulent. The RCMP descended on Life Investors International and charged various persons with conspiracy to defraud the public in a distribution of company shares. . . . And Ontario Premier William Davis, upholder of cleanliness and far from scandal himself, has ordered a Royal Commission into violence in TV and the movies. Seems he's concerned about its effect on our youth, especially. Liberal Judy LaMarsh will be paid \$250 a day to walk up and down blind alleys. The province has no direct control over TV — and the CRTC is pursuing a similar study anyway — but can censor movies. And with the Conservatives' record with regard to film censorship, club censorship through the fine eighteenth century minds at the liquor control board, and grandstanding in an election year with the party in disfavour in its rural Ontario bastion, the signs are ominous.

That should leave you on a good note. Enjoy the weather, anyway.

They Shoot Indians, Don't They?

— Mary M. Oman

Alberta ACCESS shoots Indians with regularity. However, their weapons are not guns used to destroy the Native People but cameras used to educate and inform.

By using film and TV they help in the education of the Indian people but, more importantly, many of their works inform and educate other Albertans by showing us the skills, talents and the life of our Indian Brothers.

Recently, Garth Roberts of ACCESS wrote and produced a beautiful 21 minute color film entitled *Tailfeathers* which is available through ACCESS Central Service Marketing Division, Ste. 400, 11010 142nd Street, Edmonton, Alberta.

In *Tailfeathers*, shot in Southern Alberta and Montana, Gerald Tailfeathers tells the story of his life as he progressed from a gifted Indian boy moulded into the whiteman's image to a mature Blood Indian artist who has returned, as much as possible, to the old ways of his people.

Against a background of sun and sky, lake and plain, mountain and river, the artist narrates his story as his young son Laurie re-enacts incidents from his father's boyhood.

Gerald Tailfeathers has the usual anecdotes to tell of blind ignorance and stupid discrimination on the part of white officialdom. For instance, in 1943 when he graduated from South-

ern Alberta Institute of Technology covered with honour and distinction, he sought a work permit (as was necessary at that time) to work in a store display department. The government agency involved in granting the permit tried to send him to do manual labour in a warehouse. Only the discrete intervention of John Laurie, head of the art school of S.A.I.T., a white school teacher who recognized Gerald's great talent, got the young artist into work which utilized his genius to some extent.

This was most fortunate, not just to the artist himself, but to all of us who admire his paintings of the history and life of his people and give proper credit to his Indian heritage as set out so well in Mr. Roberts' vivid film *Tailfeathers*.

The Calgary studios of ACCESS are located in the basement of the Calgary Foothills Hospital. Riding down in the elevator one might worry, "What if there is a morgue down here?" However, finding the studios you will find 'morguelike it is not', it is bursting with youth and activity.

Garth W. Roberts, Public Information Producer, who supplied the information for this article between video tapings and interviews, is an energetic, charming, young Albertan born at Rocky Mt. House and raised on a farm south-east of Innisfail. He attended rural schools until graduation in 1962 and then went to Mt. Royal College School of Broadcasting. In 1965 he went to San Diego State College where he graduated with a B.Sc. in 1968. He worked in California as a photographer and writer till 1970 when he returned to Calgary to work for CARET which became ACCESS in early 1974.

Currently, he is working on *Indian Schooling* — as it pertains to four of the five bands of Treaty No. 7. This project came about as a result of his attendance last May at the University of Lethbridge when the Canadian Council of Christians and Jews sponsored an Indian Awareness, Post-Secondary Education Conference. Mr. Roberts became interested in the history and current states of Indian Schooling in the Treaty No. 7 area, so he and a film crew visited four of the five reserves — the Blood, Blackfoot, Stoney and Sarcee. The filmings on Native schooling made on these reserves will be broadcast on the ACCESS Come Alive program.

Thirty years ago, filming on the reserves would have been impossible as few white men were allowed to cross the "Buckskin Curtain". Also in those days the Indians did not wish to be



photographed because they felt you gave up some of your soul to the camera.

Then came 'Hollywood' and the film *The 49th Parallel* which broke the barrier down and the Indians would allow themselves to be photographed.

In 1961 the National Film Board made *Circle of the Sun*. This film was of a gathering of the Blood Indians of Alberta performing the exciting spectacle of the sun dance. This film also reflects the predicament of the young generation — those who have relinquished their ties with their own people but have not yet found a place in a changing world.

Between and after these two works other films were made, such as *Little Big Man*, in which many Indians worked as actors and extras. While working on commercial films Indians expect payment, but for educational purposes they will allow themselves to be photographed without pay, as a public relations gesture.

When the ACCESS crew were filming *Native Schooling* they were treated most hospitably. Filming at Gleichen they were invited to a school Christmas party at the Old Sun Campus. In Morley they were filming some children working in Primary Readers in the Stoney language. The children enjoyed helping audio-man Doug Maynard awkwardly learn to say words in Stoney. His best was 'pussy cat' but his pronunciation threw the children into fits of giggling.

Mr. Roberts believes they are so well received on the reservations because the Indians are pleased to know that other people are interested and want to get to know them and that gives them a feeling of worth.

Let's hope filmmakers keep on 'shooting' Indians. □

VANCOUVER

Pacific Film Co-operative

The Pacific Film Co-operative is undertaking a research project for the distribution of Canadian films in small communities throughout British Columbia. The project is being funded by the B.C. Cultural fund. The co-operative will share information from the project with other interested film groups. It is the aim of the co-operative to establish a self sufficient network for film packages in the province.

Independent Film Makers

Bix Milanich has just completed shooting *Memorex*, a science fiction film, funded by the Canada Council. Enda Bratt was production manager, Tony Westman cinematographer, Pattie Robertson Assistant Director and Richard Patton did sound.

Phil Borsas is making a documentary short on barrel making at Sweeney Cooperage, one of the last places in North America that makes barrels. The film is being funded by Borsas with assistance from the National Film Board. The film is called *The Barrel Yard* and is designed for release as a 35mm theatrical short.

Ron Precious is completing a film on an isolated trapper. George Payrastre has finished three films on Mayan culture and witchcraft, filmed in Mexico during the last two years. (There will be an article on these films in an upcoming issue.) S.F.U. Workshop film makers are involved in a number of productions that will be screened in May. Guy Bergeron, resident in film, is planning a script writing course for the summer session.

B.C.F.I.A.

The British Columbia Film Industry Association held their annual general meeting on April 1st. Three new people were elected to the Board of Directors. The incoming board members are Kirk Tougas, Bob Linnell, and Ken Jubenvill. Jack Gettles was appointed to fulfill a remaining one year term. The board members currently in office are Keith Cutler, President, Art Steadman, Secretary-treasurer, Pattie Robertson, Ralph Umbarger, and Ernie Kerr.

The new accent of the B.C.F.I.A. is on active committees. Five committees were set up. These include Commercial and Industrial Producers, Inter-Craft

Liaison Committee, Information Centre and Promotion Committee, Newsletter Editorial Committee, and Canadian Feature Films Committee. The B.C.F.I.A. has formally made an intervention to the C.R.T.C. and the candidates for the last VHF channel available in Vancouver. The B.C.F.I.A. feels that using local film talent is an integral part of a community television station. We also feel that buying independently made Canadian films is an obvious practice which should be adhered to.

The executive of the B.C.F.I.A. extend an invitation to other film groups and associations who wish to solicit support from West coast film makers.

For individuals interested in receiving our newsletter (at least 9 issues per year) we are charging \$5.00.

For further information please write, *Pattie Robertson, B.C. Film Industry Assn., P.O. Box 91442, West Vancouver, B.C.*

—Peter Bryant

Production

Like the weather, feature production is below average in British Columbia this year. Sally Struthers and Ed Ansner were here for sixteen days filming an ABC Movie for T.V. The action took place in Cypress Bowl, West Vancouver. The story concerns Helen Kelleben and Ralph Flores who spent 49 days at Watson Lake in the Yukon beside their wrecked plane before being spotted and rescued. *Hey! I'm Alive* is produced and directed by Lawrence Schiller who, as a *Life* photographer, filmed the actual Watson Lake ordeal.

For a T.V. movie, *Hey! I'm Alive* is using some of Hollywood's top talent; Cameraman Dick Moore, (*The Reivers*, *Scalp Hunters*). Special Effects are handled by Hal Millar, (*Planet of the Apes*, *Ice Station Zebra*), Dan Trepecke, make-up, (*The Planet of the Apes*). Charles Fries Productions Inc. are the contractors.

Simon Fraser

At Simon Fraser University where Guy Bergeron is Resident in Film, a premiere of his students' work will be shown on May 21st at the New Images Theatre. There will be 100 minutes of film from the 74/75 Film Workshop. *Facts* is the title made by 25 students. Using computer animation, Doug Starret has come up with a surprising example.

Three solo efforts: *Once Upon A Climb* a film on mountain climbing, directed by Keith Nannary; *Cowboy* by Patrick Chotakian; and *Via do lo Rosa*, by George Payrastre. There are four films done by the same group of three people: *Jack's Lunch*, *Exit*, *No*

Entry, and *336*. Lawrence S. Day, Mel Kennedy and Doug Starret pulled the strings.

The main staple of the program includes *Sammy, Sammy*, a documentary by Michael Chechik.

Dramatic films will be, *After Friday* 23 minutes, by Tim Sale; *Blizzard* by C.R. (Rudi) Wrench, is an adaptation from a short story by Sinclair Ross, and is in colour; as is *Via do lo Rosa*.

Guy Bergeron is pleased with the output and the students. He expects to be at SFU for two more semesters.

ACTRA — Vancouver

An historic first for British Columbia was ACTRA local's decision to award nomination recognition to Vancouver members vying for the National Awards at the Hyatt Regency in Toronto, April 23rd. Each branch is entitled to a number of nominations proportionate to its membership. Toronto is entitled to seven nominations in each category, Montreal and Vancouver to two each in each category, and the other seven branches to one in each category.

A branch nominates members of that branch, or performances in, or scripts for productions which took place in that branch. This means that it is possible for the same performance or script to be nominated in two branches. For instance, Stuart Gillard, a member of the Toronto branch, has been nominated for a new Award — "Best Performance in a Feature Film" — by both Toronto and Montreal for his role in *Why Rock the Boat?*, an NFB feature film produced in Montreal.

In the film category Award for the Best Performance in a Feature Film — Montreal: Stuart Gillard — *Why Rock the Boat?*; Toronto: Stuart Gillard — *Why Rock the Boat?*; Ken James — *Why Rock the Boat?*; Andrea Martin — *Black Christmas*; Henry Ramer — *The Apprenticeship of Duddy Kravitz*; Vancouver: Alicia Ammon — *The Wolfpen Principle*; Pia Shandel — *The Visitor*.

NFB — Vancouver

The British Columbia Regional Production Centre of the National Film Board of Canada is under the executiveship of Peter Jones. They have turned out some exceptional documentaries including the *Pacificanada* series of three.

Jack Long, veteran cameraman-director heads the technical department, and right now they are planning their program for this year. Completed is a half hour picture done in co-operation with the Alberta School Broadcasts: *The Man Who Chose the Bush*.

The story is about a Metis family of

Fort Chipewan and, according to Peter, might be termed pop-anthropology. The crew undertook the shooting during the Christmas holidays in Alberta and certainly shows the ultimate in dedication. The Alberta Department of Education sponsored. Director was Tom Radford of Edmonton; Cameraman — Tony Westman; Sound — Rick Patton; Assistant Camera — Fred Easton; Sheila Reljic edited and is joining the NFB Regional Production Centre as a producer, following her successful documentary which she directed on Soccer.

Notes

The Harold Greenberg entry into the province with his long expected series of features is still apparently an 'iffy' proposition.

Mooted as the most costly Canadian feature (\$2,000,000) **Double Negative** which was to be partially lensed in Victoria, B.C., has also vanished from the production scene. Screen rights were alleged to be purchased for \$50,000, based on a book, *The Three Roads* by Ross McDonald of California. Archie MacDonnell & Associates were the promoters.

Bob Elliott is very quiet, and it is hoped he has not given up the idea of more serious production following the failure of his first feature attempt, **The Inbreaker**. Elliott is an ambitious, capable and highly personable young Canadian, and should in the future promote something really worthwhile in the Canadian feature film area.

Somebody has to wake up somewhere. We can't continue to depend entirely upon the American and British.

—Jack Ammon

HOLLYWOOD

Sydney Newman, The Czar of Canada's Film Industry?

—Leila Sorell

In a few answers to the opening questions I posed to Sydney Newman during the press conference held by the Hollywood Foreign Press Association on March 22, 1975 in Hollywood, one could detect his incredible knowledge of the film and television productions which made him a powerhouse whose weight will be felt in the Canadian film industry for many years.

Being the government film commissioner as well as chairman of the National Film Board (whose function



Sydney Newman and Leila Sorell reading 1973 copy of Cinema Canada

he explained in great detail), one wonders if this enormous concentrate of power given to him will not lead him one day to absolute power. Parliament allotted 20 million dollars to his disposal in 1974, however, being appointed by Parliament with a fixed salary leaves one satisfied that Newman is looking out with profound sincerity for the best interests of promoting the Canadian film industry. Even the aim of his recent trip to Hollywood testified to his desire to elevate Canadian films in the U.S.A. to their proper place.

In Newman's words the government agency's aim is to interpret Canada to Canadians and to the rest of the world.

He attended Filmex, which is the largest international non-competitive film festival in the world held annually in Hollywood. Filmex paid tribute exclusively to Canadian product in a program consisting of 27 shorts, educational and documentary films on March 20, 1975. The screening took place in an auditorium holding approximately 800 seats which were occupied by a capacity paying audience. The program lasted two and one-half hours and, quoting MaryKay Powell, Filmex public relations executive, it was one of the most enthusiastically received programs of the entire exposition.

Beaming with pride, Sydney Newman felt that, judging from the applause, the results of this screening were gratifying.

Among many enlightening deeds of the Canadian Film Board is the fact, besides allowing tax incentives, that it aids financially with \$50,000 to \$300,000 to independent filmmakers. Such an aid is unknown and way overdue in the U.S.A. In spite of these grants, the Federal government does not impose any political restrictions or other censorship.

"With such a favourable climate, why did so many great talents of Canada defect to U.S.A.?"

"Yes. We are trying to do our utmost to bring them back. In fact," he added joyously, "We succeeded in getting Ted Kotcheff back with us to direct *The Apprenticeship of Duddy Kravitz*."

"The best talent left Canada in the 1950s. There were few filmmakers in 1939 and the Film Board was created after the war. Canada is a small country and there is simply not enough work."

But Newman's role presently is primarily oriented towards television productions which will cater to mass audiences. There will also be changes in filmmaking. So far Canadians have been satisfied with U.S. films, but of late they want to be more and more identified with themselves.

Most astonishing to the press members was perhaps Newman's progressive concept of the "Challenge For Change" program, which the Film Commissioner called "one of Canada's greatest achievements." It gives a voice to the people and the power to criticize its government. Is it akin to our radio talk shows in the U.S.A. where people anonymously call in and criticize every governmental issue or personality?

Newman agreed, except that it is a visual concept "with greater impact on man's quest for a better democratic society."

"What countries are the best markets for Canadian films?" I asked.

"U.S.A. is first, followed by the United Kingdom, France and the iron curtain countries," he replied. "In fact, Czechoslovakia paid tribute to us with a special film festival honoring Canadian films."

"Any plans for co-productions and with what countries?" one member asked.

"Presently there are co-productions with France and Italy. But Canada's forte lies in educational and short subject films. The Film Board sponsors only three feature films per year."

Mr. Newman left no doubt in the minds of the press that he will continue to lead Canada in the right direction to earn its place among the major film-making countries.

While in Hollywood the Canadian Consul General hosted a party in honour of Mr. Newman. The gala occasion was attended by all the emigres from the North now living and working in Hollywood. □

ORGANISATIONS



Canadian Film Institute
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The Institute has undergone many changes in the course of its existence, but none so extensive and far-reaching as those of the past few months. Faced with continual financial difficulties and an ever increasing debt incurred in our attempts to do an adequate film study and film preservation job, we were forced to re-assess our position and our activities. Coupled with this was the emergence of the National Film Archives, a division of the Public Archives which was expanding its role in the areas of archival work, and providing research material for film study. A series of negotiations between us and the NFA culminated in the deposit of a great deal of our material — films, books, periodicals, indexes, stills and newspaper clippings — with the NFA, who will continue and expand the work that we have started. This transfer of material should take place sometime in April. Faced with this important and serious revision of the Institute's role, the organization is naturally undergoing some re-assessment of its position. To compound the difficulties our Executive Director Gordon Noble left in January to become Film Officer with the Secretary of State, and our archivist Peter Morris will soon be taking up a position as head of the UCLA Film Archives.

The deposit of materials has transferred the film archival and library and cataloguing work to the National Film Archives, leaving the Institute three areas in which to expand — these being our distribution library of films, and our exhibitions and publications programmes. Our film library, which holds about 7,000 titles ranging from scientific and educational short films and documentaries to our Film Study Collection of classics, has never had serious financial problems. Its function in the upcoming years is to expand into areas where there are certain deficiencies. A number of new catalogues

have been produced recently in specialized areas including Anthropology and Ethnology, Labour and Management, the Mentally and Physically Handicapped, History and Geography, and Sports.

It is in the publications and exhibitions field that we will make the most changes. A total re-thinking of this crucial area of activity is underway and a new direction tying the two together is in the planning stages. When plans are more definite we shall announce them in future issues. The backbone of our publications programme has been our yearbook of Canadian cinema, *Film Canadiana* and the new edition for this year should appear by June. Unlike last year, where we documented about 2000 television programmes as well as film production, the new yearbook will concentrate entirely on film. It will include the same types of information that were in past editions — a bibliography of Canadian cinema, lists of periodicals, books, organizations, festivals, awards, and lots more helpful and up-to-date information. While *Film Canadiana* has been our most prominent publication we have also produced other monographs of great value. Charles Backhouse's *Canadian Government Motion Picture Bureau* fills an important gap in our cinematic history. This Bureau was the precursor to the National Film Board, and its varied and unsettled history sheds much light upon the questions still faced by our present-day film industry. Peter Morris has finished the second part of his *Canadian Feature Films*, which covers the years from 1941 to 1963. Over fifty features were made in this period and the book provides a great deal of revealing information about how the films came to be made and how they were received, as well as providing credit lists and other pertinent documentation. A list of "Canadian content" films, and films shot on location in Canada make up the rest of the book. A third part, researching the rest of the sixties, is almost completed and will be available by early summer. About one hundred films will be included in this volume.

The exhibitions arm of the CFI — The National Film Theatre — is in a similar gestation period. The potential of this particular area of activity is enormous, especially in conjunction

with the Regional Film Theatres that are affiliated with the Institute. There are, however, innumerable problems attached to this section, not least of which is the fact that we lack our own theatre in Ottawa. This limits us to only a certain number of screenings a week and, with the amount of films available, it is a severe restriction. However, over the past few months there have been retrospective showings of the films of Douglas Sirk, Johan van der Keuken and Raoul Walsh, and the national cinemas of Finland and Sri Lanka. Upcoming programmes include an extensive series of new Swiss films, a look at primitive cinema of the pre-1914 period and an homage to D.W. Griffith's centenary.

— Piers Handling

P. Handling is head of the CFI's publications programme and has been managing editor of Film Canadiana for the past three years.



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CCFM News

The CCFM Annual Meeting, being held Sunday, May 4, 2 p.m. at OISE, will report on our second year of activity. The agenda includes: a progress report of the Council's work in the last twelve months; resolutions to deal with the crisis in production; election of new members to the Executive Committee; and the first annual CCFM awards to be presented to those individuals, in Government and industry, who deserve "recognition" (included are "The Best Damn Fiddler of the Year" Award, "Action" Award, "Rip-Off" Award, "Lies My Father Told Me" Award and many, many more). Details of the meeting will appear in the next issue of *Cinema Canada*.

What's Been Happening?

Peter Pearson resigned as Chairman of CCFM in February to join a growing number of Canadian filmmakers who have been forced to go to Hollywood for work. Sandra Gathercole was elected Interim Chairperson.

The CFDC Advisory Committee Report was released in March. This

represents a consensus of the industry, including distributors and exhibitors. This Report paralleled, and therefore confirmed, CCFM policy and the success which CCFM has had in the

past year in formulating and advancing rational solutions to the crisis in the industry, (despite the fact that CCFM has been refused an official seat on the CFDC Advisory Committee).

Following the adoption of CCFM resolutions the Toronto City Council established a working group on film under Mayor David Crombie. This group has organized meetings with federal and provincial ministers and set up a summer program of Canadian films to be shown in City Hall and parks throughout the city. Needless to say the tiny but perfect Mayor is our type of politician — lots of action. The leadership shown by the City of Toronto and its Mayor has underlined the abysmal lack of leadership from the other levels of government.

Because quota and levy are provincial responsibilities, CCFM has shifted its political focus during the past few months to the Ontario Government. We have been able to press the new Ministry of Culture and Recreation to give film higher priority than it has had in the past. Ontario cannot avoid this issue any longer. Other provincial governments have endorsed quota and levy (Manitoba and Saskatchewan). The press, particularly the *Toronto Star* and *Variety*, have been carrying increasing demands for action in this area.

The CCFM has prepared provincial film policy paper cataloguing the extent of support for quota and levy which will be the basis for upcoming meetings at the ministerial level. The CCFM also protested the Minister of Industry and Tourism Claude Bennett's trip to Hollywood to lure American production to Ontario.

Lack of Leadership in the Federal Arena

Secretary of State Hugh Faulkner continues to move in all directions without perceptible progress. His staff have met with provincial officials to ascertain provincial attitudes to quota and levy. They have not changed provincial policies.

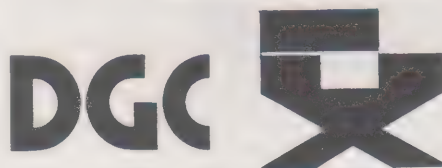
Michael Spencer, CFDC Executive Director, in an appearance before the Standing Committee on Broadcasting, Films, and Assistance to the Arts stated that the CFDC had invested in 10 English-Canadian films in 1973, 12 in 1974, and everything was fine in the film industry. He neglected to mention that 13 of those films were low budget (without private investment) while many of the others have yet to be completed. The CCFM is protesting this delusion and has requested that the Committee reconvene so that the

CCFM may present the filmmakers' side of the story.

The CCFM is presenting a position paper on Pay TV to the CRTC June 10th hearing. The paper recommends Pay TV be administered by public enterprise, possibly CFDC.

The CCFM has increased communication with Quebec filmmakers who are presently fighting the Quebec Government over the new film law — Bill 1 (see story elsewhere). The CCFM is developing a common front with Quebec filmmakers where federal institutions are concerned.

Now you've heard the good news: while much is happening in terms of our efforts, little is happening in terms of Government response. Lack of Government leadership has reached grotesque proportions and competes with American domination as the major problem for the industry. CCFM in the year ahead is going to be more important than ever before as the battle for a Canadian film industry escalates. CCFM has had to fill the vacuum created by lack of Government leadership. Unfortunately, CCFM may have to continue this role. We still believe it can be done.



Suite 815, 22 Front Street West,
Toronto, Ontario
(416) 364-0122

The Guild's Annual General Meeting held this year at the St. Lawrence Town Hall on the 17th of April, saw the following Executive elected for the coming year: President — Christopher Chapman; 1st Vice President — John Eckert; 2nd Vice President — Robert Barclay; Treasurer — Elizabeth Butterfield; Secretary — Sam Jephcott; Ottawa Representative — Peter Cock; Montreal Representative — Charles Braive; West Coast Representative — Robert Linnell; Board Members — Karen Bromley, Allan King, Gladys Richards, Bob Schulz; Executive Secretary — Evelyn McCartney.

A formal vote of thanks, unanimously endorsed by the membership, was tendered to Peter Pearson, Guild president for the past two consecutive years, for the tremendous contribution of time and energy he had

expended on behalf of the Guild. Under the terms of the Guild Constitution, a term of two consecutive years is the maximum allowable.

The following minimum rates, ratified by the AGM, cover the categories of production manager, first assistant director, second assistant director, and trainee assistant director.

FEATURE FILMS/COMMERCIALS/TELEVISION DRAMA

Unit Production Manager — Daily \$115, Weekly \$515 (5 day week);
First Assistant Director — Daily \$110, Weekly \$490 (5 day week);
Second Assistant Director — Daily \$75, Weekly \$345 (5 day week);
Trainee Assistant Director — Daily \$35, Weekly \$125 (5 day week).

All rates plus 5 per cent Vacation Pay.

For other categories of production, please consult the Guild office.

The April meeting of the CFDC saw conditional approval given to six projects. We should know within the next few weeks if producers are able to fulfill the conditions laid down. The next CFDC meeting is set for May 30th — following the Cannes Festival. Details on a number of additional projects are being discussed and/or finalized at the present time, and we should know very shortly which ones will be a definite 'go' for shooting this summer.

Plans are now well underway for the 1975 Canadian Film Awards. Dates: October 7-12 (Tuesday thru Sunday — Thanksgiving weekend). Location: Shaw Festival Theatre, Niagara-on-the-Lake. There will be screenings of competing films in all non-feature categories each of five days; screenings of two features a night for five nights; screenings and discussions around the Retrospective theme each of five afternoons — will include the historical perspective on filmmaking in Canada with two documentaries, as well as some of the early features; a retrospective tribute to the NFB; midnight screenings will be held each of the first five nights to show the best of recent international award winning films. The conclusion will be the Awards ceremony and reception on the sixth evening.

More later.

Evelyn McCartney



404 Jarvis Street
Toronto, Ontario M4Y 2G6
(416) 922-5706

Dues News

On March 18, 1975, the executive council for the Toronto Filmmaker's Co-op passed a new membership policy. It was felt that some measure had to be taken to increase involvement of the membership, and to discourage exploitation of the co-op's services.

The idea is this:

- 1) As of June first, the cost of membership will become \$10.00 per quarterly, so that dues will be collected June first, September first, December first, and March first. Those people joining between now and June first will be credited their first quarterly, and will not be expected to pay any more until September first (if then — read on). Those people who have already joined on the terms of a yearly membership will not be affected until their membership naturally expires.
- 2) New members will not use the equipment or discounts offered by the co-op until their *second* quarterly.
- 3) Any member who is actively involved in the basic workings of the co-op, in any respect (RUSHES, teaching workshops, help with screenings, seminars), or helps in renovations, supplies facilities, assists with the mailings or ANYTHING — projects that are either co-ordinated by the co-op or of any value to the industry and performed through the co-op: any person who involves him/herself in any co-op activity will not be asked to pay dues at the time of the next quarterly, nor at any other, as long as their association with the co-op continues.
- 4) There will be a ceiling on the number of members (300), until the system starts working co-operatively. Hopefully, though the co-op may have a smaller membership, as a whole it will be more active, and more visible.
- 5) People taking workshops will have the choice of whether they would like to become members or not. There will be a member's rate and a non-member's rate in the cost of the workshops. Workshops, at any rate, will commence at the usual low cost in September.

Questions, complaints, comments and compliments are welcome ... write or call 922-5706.

Change of Address

On May 15, the Toronto Filmmaker's Co-op will again be on the move. This will be our third change of address in eighteen months, and we hope that this one will be final.

The space is large, and will house two classrooms, a screening room, two editing rooms, and an animation room, project room (for stuff like RUSHES and whatall), a darkroom, a lounge, a

gallery and two offices, etc.

Boy will we need help moving! (Hint.) We imagine little convoys of desks, files, equipment, etc. between 404 Jarvis and our new location, and help with renovations and fixing the place up. PLEASE call us in the next two weeks and let us know how available you'll be between May 12 and 22. If we all get it together we should be able to have our new home fully functioning in ten days. If you can offer us transportation, muscles, tools, lumber, office equipment, building skills, paint, etc., please let us know.

Fantastic opportunity to pay off that second quarterly, and to MAKE THE CO-OP MORE THE WAY YOU WANT IT TO BE. Sort of thrilling, isn't it?

Bill and Jesse



3309 Havenwood Drive
Mississauga, Ontario L4W 2M2

Edmonton

Jim Tustian CSC — Completed: ski promotion short for Pacific Western Airlines and BC ski areas; sales promo educational for Western Canada Archcrib manufacturer; development filming of newly completed 16,000-seat Coliseum in Edmonton. Current: Marketplace TV series for Agravoice Prods. shown on CTV affiliates in Alberta; commercials for jewelry chain, motorcycle dealership, mortgage co., clothier, carpet dealer. Upcoming: promos for travel companies, tennis resort, shoots in BC, Mexico, Hawaii. NOTE: now with own company after amicably leaving Century II to spend more time on freelance commercials and TV work.

Los Angeles

Frank Valert (Assoc.) — Current: teaching Basic and Advanced Motion Picture/TV Photog., supervising studio and location exercises, at Theatre Arts Dept. in M.P./TV section of Univ. of California, L.A.

Montreal

Jim Grattan — Completed: for CBC News — Trudeau visit to USA, UAW Conference, Transfusion, Mtl. Free Strike; for CBS Sports — Buffalo Philharmonic Marathon; for Global TV — footage on Nordics and Edmonton Oilers teams. Current: "Concrete Ties", CNR, "Look at Tomorrow", Clarkson College NY, A. Gold & Sons commercial. Upcoming: for Cdn. Sports Network — NHL All-Star Dinner, Lafleur profile, Beliveau Tuna Tour, Girls Ringette, and featurettes in Los Angeles.

Douglas Lehman CSC — Completed: commercials, two films for T. Eaton Co. — "Spring Fashion" and Staff Training; lecture

on "Lighting, Camera Techniques" for Jr. Advertising & Sales Club of Mtl.'s TV/Radio Broadcast Prod. Course. Current: two 20-min. films for Quebec Dept. of Ed. shot in Montreal and Michigan; commercials.

Uwe Koneman — Completed: six half-hours for Radio-Canada program "La Semaine Verte" locations incl. Senegal, Zaire, Israel. Current: "Holidays up North". Upcoming: on location in Arctic for Radio-Canada.

Ottawa

Paul Pequegnat — Completed: 2-week filming in Cuba for CBC-TV 2-hour film on Sports Canada's training with Cuban athletes for Pan-American Games in Mexico later this year. Current: contract difficulties with CBC led to withdrawal of services by all Freelance Cameramen in Ottawa on Jan. 13. Upcoming: None, if all still striking. ...

Thunder Bay

Lloyd A. Kivinen — Completed: lighting/camera for commercials and promo films for Great Lakes Paper Co.; PM for 5 political spot commercials; AD, 2nd Unit Dir. and Cinematog. for "Your Place in Time". Current: p/t work in Film Prod. Dept. of Confederation College; looking into prospects of Film Co-op in area.

Toronto

George Dunbar (Affl.) — Completed: TV fillers on Fortress Louisburg, N.S.; soil-testing in Guelph, Ont.; French version of IBM Lab film. Current: on locations (Fredericton, St. John, Quebec City, Vancouver, Edmonton, Winnipeg, Toronto) for IBM year-end film. Upcoming: TV clips and new product announcement films as Staff Cinematographer for IBM Canada.

Harry Makin CSC — Completed: DOP on "My Pleasure is my Business" starring Xaviera Hollander, Jerry Arbeid prod., Al Waxman dir. Current: shooting in Indonesia for INCO Public Affairs — for Westminster Films, Don Haldane dir. and Bob Hamer. Upcoming: DOP on "It seemed like a good idea at the time" starring Anthony Newley, Isaac Hayes, Stefanie Powers, Yvonne DeCarlo; John Trent prod. and dir.

Jim Mercer — Completed: 90 min. CTV Special on "Trans Canada Highway" locations from St. John to Victoria. Current: "Maclear" and "W5" items for CTV in Ottawa, Toronto, Vancouver. Upcoming: More "W5" and "Maclear".

Reginald H. Morris CSC — Completed: "The Mighty Niagara" feature Movie of the Week, Playboy Prods.; "Birch Interval" feature for Radnitz/Mattel Prods. Inc. Current: commercials for TDF, Rose-Magwood, Plumtree Prods., Noranda Mines.

Peter Gerretsen — Completed: commercials for Schneider's, Construction Safety Assoc. of Ont., Outboard Marine, etc. Current: opening own production house with Pat Boisvert.

Robert Rouveroy CSC — Completed: Ridge-way Tea commercials for Northern Prods.; Dutch TV insert for Inquiry for CTV; Cinimage Prod. of "Hawaii". Current: NB Reports, PBS, commercials. Upcoming: commercials, CBC, PBS, CBS.

Yuri Spilny — Completed: YSA Prods. "Borg" as prod/dir/cinematog. 8-min. col.

for TV. Current: three half-hour shows for OECA series on "Chemistry"; doc. "Tapestry by Tamara" for CBC Art 75. Upcoming: doc. for VS Services on preparations for feeding 8,000 Olympic athletes at '76 Olympic Village. AWARD: 1974 Chicago Film Fest. Golden Flag for "Quest into Matter" for OECA's "Chemistry" Series.

Roy Tash CSC — was guest speaker at Ontario Hydro Pensioners' Assoc. meeting on "My 50 years behind a newsreel camera".

Vancouver

Kelly Duncan CSC — Completed: commercials and 30-min. sales film with locations in Japan.

H.W. Roozeboom — Completed: winter sequences for 16mm film for Govt. of N.W. Territories (four-year-shoot planned); logging film set in B.C., Alberta, Alaska, California, Oregon.

Winnipeg

Don Hunter — Completed: one-hour CBC Drama "Raisins and Almonds" David Ruskin prod., Don Williams dir. Set in 1928 with Winnipeg and rural Manitoba locations; series of commercials for Manitoba Telephone, Tom Fletcher prod.; commercials for Liquor Control Commission. Current: CBC information programs "Market Place", "Ombudsman", "Man Alive", "Country Canada". Upcoming: Canadian segments for "Sesame Street" locations across country; CBC-Prov. Govt. co-production film about law and justice in the North.

Myron Kupchuk CSC — Completed: one-hour doc. on German-speaking peoples of Manitoba with locations in Germany; film on "Salmon Spawn" in BC. Current: "Country Canada" Regina, "Meeting Place" Saskatoon, inserts for "Market Place". Upcoming: One-hour doc. on Icelandic people of Manitoba with locations in Iceland.

Gil Savoie — Completed: three half-hours "Los Bravos", "Les Métis", "Fort Garry" for CBWFT in Winnipeg.

Jim Worobec — Completed: Asst. Cam. on "Raisins and Almonds" and on doc. on German-speaking peoples. Upcoming: Asst. Cam. on doc. on Icelandic peoples; segments for "Sesame Street".



Box 46, Terminal A Toronto, Ontario M5W 1G5

The Canadian Film Editors Guild is defined as a Professional Organisation. It exists to offer benefits to its members — professional film editors. The reason for joining the guild is to take advantage of those benefits.

Despite the fact that for the past seven years the CFE has offered its members many varied services it has sometimes been known as "an excuse for wine and cheese". Fortunately, our recent activities have de-

nied this reputation. Seminar 74, CFE Awards and the Clearing House all helped improve the guild's self-esteem and gain us respect throughout the professional film industry. The 1975 executive recognises the importance of these activities and intends to continue them — and hopefully to improve them.

Clearinghouse for Editors

In 1974, the Canadian Film Editors' Guild initiated a voluntary service on behalf of the film industry — to provide an up-to-date list of editors and assistants who are currently available for either temporary or long-term jobs. Very many people used this service last year, and the CFI is hopeful that even more will do so in 1975 when they hear of its convenience and efficiency.

If you need an editor, or an assistant editor, all you have to do is place a phone call. That same day, five people with the right qualifications and experience will be in touch with you — and then you can make your choice. It's easy, and there's no charge.

The number to phone: (416) 535-2167. Ask for John Watson, CFE. If he's not available, someone else will be happy to look after your request.

Contracts and Fees

In the past, many freelance film editors have been unfairly treated and, since they often had no organisation to turn to for recourse, they sometimes found themselves unpaid or unaccredited. In 1975 the CFE intends to supply its members with the legal means to prevent this happening.

If you ever had to complain about not being paid for a job, or not being paid according to an agreement, or just generally received a raw deal, and not had any effective recourse available, you will be pleased to hear that as well as chairing the Contract and Fees committee, Hans Van Velsen will co-ordinate a service to provide some help to any editor or assistant who finds himself in such a position. Call him at (416) 367-9844 and give all the details concerning your complaint. At the very least the offender will be notified and if a satisfactory solution is not reached his name and reputation will be made available to others.

* * * * *

Together with an intent to increase CFE services the new executive feels it is necessary to establish an efficient exchange of information throughout the guild. To this end a number of committees have been set up. The chairman of each committee has had his powers and responsibilities clearly defined and, within stated limits, he is expected to act independently and keep the executive informed of his progress by a regular report.

1975 Committee Chairmen are:

Credentials: Eric Wrate
Seminar: Jack Schoon
Dinner and Dance: John Gaisford
Contracts and Fees: Hans Van Velsen
Public Relations: David Nisbet
Ethics: Al Streeter
Membership: Annette Tilden
Standards: Peter Mugford
CFE Awards: Havelock Gradidge
Clearing House: John Watson
Programme: Bill Purchase

Remember: The Guild is a NATIONAL organization and it can only exist and grow if you COMMUNICATE.

Kit Hood

How High are your Standards?

I have been asked by the new Executive to work for the Guild in the capacity of Chairman of the Credentials Committee. I have accepted only because I feel that the present requirements for a FULL MEMBER are *too low* and need adjusting in some way.

It is my hope that there will be some feeling on this subject from the membership at large and I am therefore asking you to *write to me*. I would like to hear from members both for and against a change, so that I can use these opinions when formulating a proposal for a change. I intend to seek views from outside the Guild, which may or may not be of help. If you would like to serve on the Credentials Committee — I would also like to hear from you, and your suggestions as to how you think you can be of service to the Guild.

I believe if we are to make the letters C.F.E. after an editor's name more meaningful, we must raise the requirements to a very much higher level than they are at present.

There are, I believe, editors in Canada who will not join the Guild because they consider the standards *too low* — I would like to hear from them and gain their views on this subject.

Please write to me at the following address:

Eric Wrate
c/o Post Production Services Ltd.
501 Yonge Street, Suite 10
Toronto, Ontario M4Y 1Y4

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Toronto M4Y 2G6

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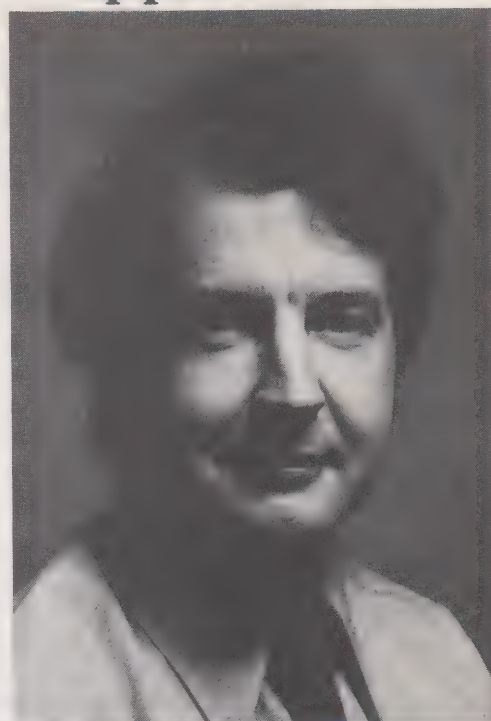
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New

If you are a student, please tell us where

Film House Appointment



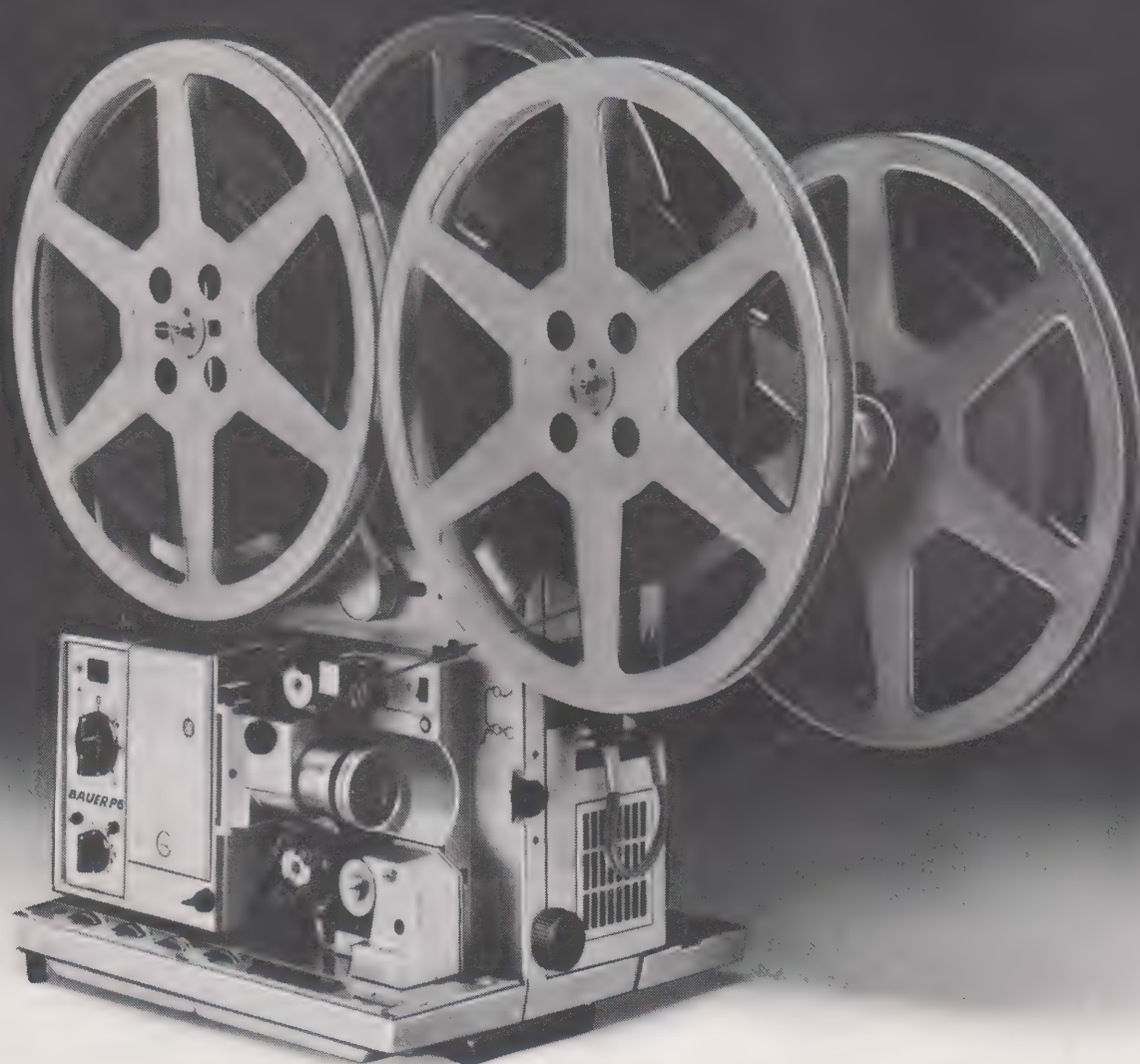
Leo O'Donnell.

Fifteen years with the National Film Board sound department, ending up as Technical Supervisor. Fifteen years. A year ago he came to us. And we saw what he could do.

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FILM HOUSE

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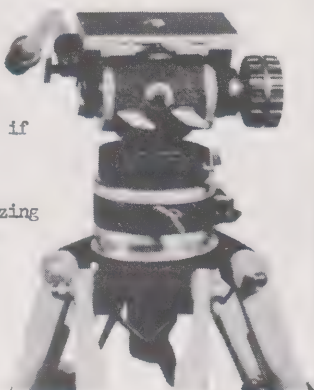
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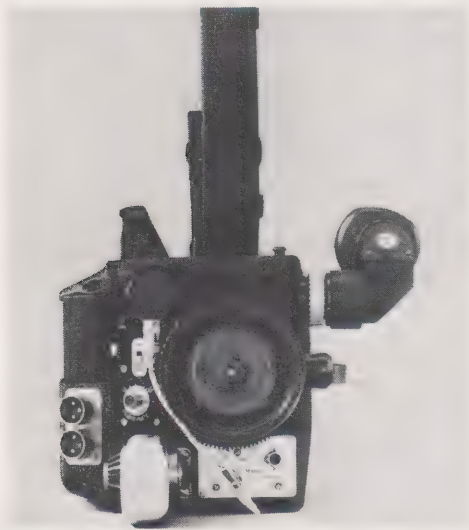
P. 28-31 Nickie Mitchell
P. 34,36 Baltazar
P. 40 Shin Sugino
P. 50,52 Brian Clancy
Special Thanks to all individuals and
companies supplying photographs.

TECH NEWS

CP-16R Adds New Accessories

Cinema Products' Reflex 16mm Camera System seems to be growing every time we turn around, with some new addition making possible different kinds of shooting with the same basic rig. To start with, for those who've been living in the foothills of the Andes for the last year, the CP-16R is a lightweight, crystal control, reflex, single/double system camera, that lends itself very smoothly to the "one-man-band" type of shooting often prevalent in news gathering. Everything is part of the camera body including sound amplifier, battery pack, and reflex viewfinder. The two latest additions are an automatic (and semi-automatic) exposure system, and a Studio Rig package for those very demanding shoots.

The automatic exposure system is a through-the-lens, elliptical, centre-weighted silicon sensor, which uses a series of seven light emitting diodes (LED's) along the bottom of the viewfinder. These lights are a progression of ASA half-stops plus or minus, with the centre diode position indicating 'correct exposure'. A small, quiet servo-motor controls the iris in automatic mode. In semi-automatic mode, iris control is manual using the lights as a guide. In the third control mode, "Auto-View", the iris opens fully every time the camera motor stops.



The Studio Rig has been used in filming network TV specials and similar productions. The package consists of a riser block, matte box and rods, follow focus mechanism, and filters.

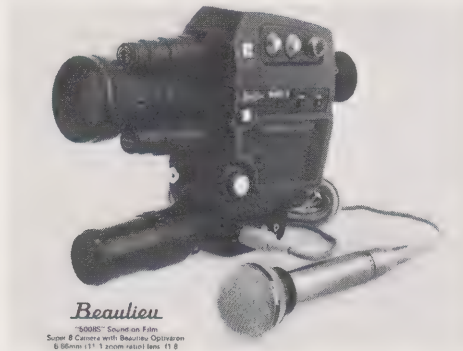
Noise from the camera is as low as 28 db from three feet in front, with film running. The J-4 Joy Stick Zoom Control also ties in to this package. For more information contact Alex L. Clark Ltd., 30 Dorchester Ave., Toronto. (416) 255-8594.



Bealieu Super 8 Single System Sound Camera

Currently leading the field of Super 8 sound cameras, not only as the most sophisticated, but obviously as the most expensive, is the Bealieu 5008-S a very fine little machine indeed, encompassing all the excellent traits of previous Bealieu cameras plus single-system sound. The 'fast light' system of the XL super 8 cameras combined with an Angénieux quality lens and built in sync sound should make some of the old Super 8 ideas into reality.

These are the kind of machines that will produce the TV news film of next year, maybe even this year. For those short news items, where any station will gladly sacrifice its rigid quality standards in order to "get the story" in pictures, the Super 8 report must



become standard. After all, Super 8 film, exposed or should I say, under-exposed, with fluorescent light, will look just as good on the 25" (diagonal measurement) screen as 16mm. It will also be much cheaper to get.

The Canadian distributor is Anglo-photo, 160 Graveline St., Montréal. And if you want to see some of the accessories and ideas dreamed up for

this little goody by some other folks, then may we recommend a call to Peter Elliott at the Canadian Super 8 Centre, 205 Richmond St. W., Toronto.

Flash

As some thirties radio commentator must have said, "... The news comes from the strangest places..." This item turned up in the British journal *New Scientist*, and if any of our readers have further details or have seen the results of this item, we would warmly welcome a subjective analysis.

British cameraman Gerry Turpin apparently noticed that the white bark of a silver birch tree was still white even when viewed through the green reflection in his window. The garden scene as a whole, though, had a greenish cast to it.

Filters commonly used in front of the lens to alter colour will change the mood of the scene and also destroy the true whites and skin tones. But by using the concept of reflected filtration, Turpin has overcome this problem and opened another door at the same time.

The gadget, consisting of a large lens hood incorporating a light source, a colour filter and a sheet of glass, and christened Colorflex, was used shooting *The Young Winston* to create colour overlays and period effects. The device can also be used for colour correction filtration.

But the second situation is even more interesting, since if the Colorflex is used without colour filters to give a white overlay, a new method of "flashing" to increase film speed results. But flashing has been found to be rather erratic at best, and lab timers are turning grey from some of the results. The Colorflex technique gave similar results in early experiments. But Turpin has found that if he uses the Colorflex to overlay a badly lit scene with a considerable amount of colour and then has this extra colour drained out by the lab, there will be no fogging of the film and a "staggering" increase in effective film speed results.

At the National Film Theatre, Turpin showed rushes of "grain-free" colour film shot indoors at night with illumination levels of down to one foot-candle. "Although the film was underexposed by a factor of five full stops, the scene had virtually perfect colour balance, definition and freedom from grain."

We await further news on this item, and anyone travelling over that way who would care to contact us about finding out more, please call *Cinema Canada*.



Portable 35mm Projection

The MP-30 Portable sound projector is now available with magnetic interlock, allowing 35mm rushes to be projected out of the studio or lab before composite prints are made. The machine is light and easily transportable, operates on 110 V. current, and will retail for about \$4000, in the U.S. Distributor is Alan Gordon Enterprises Inc., 5362 N. Cahuenga Blvd., North Hollywood, Cal.

The Memphis Crystal Ball

The MPL recorder, a newsletter from MPL laboratory in Memphis and Charlotte North Carolina, recently published its Jan-Feb issue entitled, "Prognosticating for 1975". They figure, you may be glad to know, that the U.S. side of this business will not disappear during this fiscal. According to their survey, producers are claiming that the "so-called recession had not hurt them in any way. Laboratory management people echo this."

These folks figure that more theatrical films will be made for TV than in the past. Commercial production will maintain its level. Some tape customers are changing back to film production. Educational cut-backs make production in that area look bleak. Government agencies are cutting the "film frill". Religious groups are cutting back on AV too, and getting into filmstrips and slide presentations as an economic cut-back. But on the bright side, medical films are growing faster than ever.

And that's the news from south of the border!

Harris Kirshenbaum

ROUGH CUT

Waves of paranoia, anguished moans buffeting my lair. Righteous letters to the editor, stick brandishings of withheld advertising to shut up that muck-raker. I must have hit several very sore spots indeed. Do you really want me to quit stirring the muck around to see what comes up? Funny enough, I receive a lot of letters lately from people with real and imagined beefs about the industry, but as you can imagine I'm very careful to check each one out as you can bet your sweet bippy I'm covering myself thoroughly. However, this issue will hold just a little dirt, as I have to work too in this town. So let's start:

Teaser

Good old KODAK. A little known mini-scandal came to light the other day. Our old standby, 7242, has been known to give grief to camera-owners and joy to camera-repairmen. Over the years, this stock has ground-down gates, damaged claws and gears, not consistently mind you, but now and then. It is one of those infuriating gremlins, an intermittent defect. Only since last fall has KODAK admitted that there was something wrong. It has to do with the wax or lubricant on the base side. Conservative estimates are that about 15 per cent of the stock, mostly 400' rolls, are thus afflicted. What happens is this: whatever there is on the base comes off and sticks on some part of the gate. It is gummy and it does not scratch. Yet. The film still flows freely. But put your camera down, in cold weather say, and when you start it up again it has become a very efficient glue. The film now sticks pretty well to the gate. The claw and the geartrain have to work overtime to pull the film through. If the film just stuck solid, the claw would tear the ratshit out of the film and you would at least know that something would be wrong. But no, the filmflow is normal and very soon the claw has a microscopic groove where the pull-down point is, the geartrain deteriorates and (with one Arri BL that I know of) you're shelling out 700-800 bucks for an overhaul.

Usually, one had some warning when yellow dust accumulated in the gate, most likely on the sprocket side. However it is not a case of a specific emulsion number that somehow went wrong, but it could happen in the middle of a batch. Occasional complaints were ignored or explained away, because no fault was found after

processing. However, the CBC quality control people are widely feared for their almost demonical devotion to perfection and they widened the search for the elusive glitch. It was found that the French KODAK people made their own rolls and they were blissfully unaware of the troubles we had over here. Unfortunately they sold quite happily all that they could make and they regretfully declined to supply the CBC.

When KODAK slowly became aware of the gripes they tried to do something about it. When CTV very loudly complained too, followed by other groups, they quickly changed their complacent attitude fostered by their near total monopoly. As of a short while ago they will gladly change your 7242 stock with new stock. What will happen to the disputed rolls is anybody's guess, but will they be thrown away? Or re-coated? Will they be worried by an invasion of GE-VAERT? Will EDDIE HIGGINSON'S PFI lab's newly acquired GEVA Processors give KODAK a good run for its money with CTV? Tune in next month, same page, same magazine.

Stock Shots

At our last CSC meeting, our KODAK friends showed us their new stock, 7240. A very soft-spoken gentleman extolled the virtues of the new film, also called VNF. I must say, the testreel looked very nice, very sharp, even with pushing 2 stops. It was shot quasi-newsreel, with the abundant lights of a commercial set. But it had the required shake that a newscameraman is supposed to have. Puts my mind to a film, about 10 years ago, made for CBC, a sort of mini-drama that for reasons of authenticity was made in the "cinéma-verité" style, that is, with the ritualistic up and down shake of the inept newsreel. Nobody involved in that product ever thought of the fact that the newsreel guy will try his damndest not to shake. If he did, it was for a very good reason: he had just run the quarter mile to catch up with the event, or he was jostled by the crowd, or he had just come out of a bar smashed. Whatever the reason, it is NEVER a steady up and down shake. As a matter of fact I was told by the producer of that CBC masterpiece that he stood behind the cameraman to give him the appropriate goosing (geesing?) to ensure that newsreel look. But back to the VNF. Yes, fine grain structure, very nice shoulder into the blacks and, 14 years after the introduction of colour television, a proper colour temperature balance for the TV screen. The very important

savings of 18 per cent in chemical cost and processing time, mentioned four times during the presentation, was not accompanied by the announcement of KODAK in the *Toronto Star* that as of April 26, their prices will go up by 6 per cent. Nor did any of the labs I contacted promise me an 18 per cent cut in lab costs. But such is life! And furthermore, do not be afraid that the new stock will quickly replace 7242. Plans are to carry them side by side for the foreseeable future. Anyway, it still is quite an improvement. Like: station WOR-TV in New York has fired all their filmcrews and replaced them with video news gathering crews. IATSE 644 is screaming bloody murder. Will similar steps be our lot soon?

Backtrack

Last issue I promised you some interviews I did with interesting people at the last SMPTE in November '74. But I'm told again by Mother (our esteemed editor) that space is of the essence so I'll drop them on the cuttingroom floor. Sorry guys.

W. CARSEN CO. LTD. is furious at me. Seems that I reported that LEE Filters were to be had from BILL WHITE CO. The reaming out was really not deserved as DAVID HOLMES of LEE Filters told me so himself at the SMPTE. But many things happen in a short time. So I owe CARSEN one and here goes. If something goes wrong on your ECLAIR or STELLA or BOLEX or whatever, call CHRIS RHODES or TONY KEELING. I wish I could give you their home numbers so you could bug them there. But even I don't have them. Anyway, they promise class A service, so let's find out.

And yes, LEE Filters are to be had from CARSEN.

Another bloody murder scream, this time from YORK University. Seems that they read in issue 18 my observation of a filmcrew on Yonge and Queen a while back. Sorry boys. I never said it was a YORK crew. There are other varsities around people city you know!

Answer Print

Small arguments at the last CSC meeting. About shooting film for the cinema screen and for television. We have all seen feature films and commercials go blooming when faces or objects are shown against a bald sky, or against a light background. The reason is quite simple. Video really doesn't give a damn about those pretty pictures you took. It is only interested in a black and white scale or, more

precisely, an electronic coding varying from no signal to 100 per cent signal. Very early in the game the CBC (those quality people again) made a simple rule of thumb. By all means include some white in the picture (100 per cent signal), but if you can, never more than say: 10 per cent. If you have to include sky, look for the important part of the picture, a face for instance. Be sure that you have more light reflected from that object than from the background, at least 1/2 stop or more. But again, not more than 3 stops difference between light and dark. You'll almost always get a good result. While higher contrast ratios will often reproduce nicely on a well set-up studio monitor, it'll go to ratshit on the (mostly) small adjusted home receiver. After some discussion at that meeting it was found that regretfully one has to satisfy the client first and foremost and he sees it on a perfectly adjusted projector/screen/monitor. At the same meeting the soft-spoken KODAK representative had no solutions to offer on the handling of daylight loads (100') of 7247. Please use very dim light or changing bag.

Leader

Preliminary findings on the performance of the SHOWCRON editing machine and the TGX "plastic" camera will become available in issue no. 20. JOCK BRANDEIS' expandable aluminum beam for the complete gaffer has a very good sale in Europe. BUBBELITE on 349 West 48 Street, New York, N.Y. 10036 has a four pound soft lite (including stand and cable) that compares very favourably with the MOLEQUARTZ SUPER-SOFTLITE at 61 lbs. Has in fact nearly the same output at 8 feet. The kit with 2 complete heads, 2 stands, bulbs etc. is \$300 — f.o.b. N.Y. Not bad at all. Have to look into that one.

Enjoyed getting a letter from Edmonton, from DAVE SANDS. I haven't made up my mind yet if I'll answer him as he alternately damns and praises me. I think. But am not so sure. Dave is an old colleague of mine at the CBC in Edmonton. I am rather glad he has escaped the Stainless Steel Womb and is now successful in his new endeavours.

In the meantime, enjoy Spring and I wish you all lots of footage and a happy accountant.

See you.

Robert Rouveroy C.S.C.

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WALLY GENTLEMAN CSC

'All Italians are inventors'. The truth of this observation by co-director Luciano Palermo, artist, raconteur, colleague and great friend, was often substantiated through the course of a recent Italian co-production in Rome and U.S.A. scheduled for release in the United States very soon. Luciano was my constant companion off and on set. His knowledge of film production and breadth of association with colleagues of the industry was an immense advantage as our film progressed on the basis of instant, rather than planned, effects. From practical stage mechanics progressing in apparently disorganized confusion to elegant engineering in progressive camera design, the Italians demonstrated at all times both endearing

NOTES ON AN ITALIAN VENTURE

charm and high practical aptitude in a warm and entirely hospitable climate.

There is much that Canadians could learn in the fun-filled aura of Italian film production that is immediately applicable to operations in this country. The exquisite Arriflex adaptations that encompass the coupling of high-speed Cooke lenses and manual gyro zoom drives in association with Mitchell type finders provided a reliable production tool. These conversions were manufactured by E.C.E. Camera Equipment whose workshop in Rome is staffed by dedicated technicians with a vast enthusiasm for their work under the direction of their amiable chief Sig. Coloiacomo.

The co-director, effectually doubling as director of photography, Sig. Roberto d'Ettore Piazzoli, made remarkable use of quartz light sources bouncing fill from styro-foam reflecting boards angularly adjusted through French flag couplings. Filming through a gauze diffuser the lighting took on a delicate nuance at an operative diaphragm setting of f2.8. This made for economical lighting set-ups since lights could be set with a minimum of effort and time and the rushes were superbly finished through the facilities of Technicolor Ltd.

An innovative method was used in exposure control by placing gelatin neutral densities and filters behind the plastic dome of the Spectra Photometer identical to those

placed before the lens of the camera. Having decided upon his foot-candle standard as a result of laboratory process testing, Roberto then worked purely on meter needle setting whether filming exterior or interior, thus never risking the problem of a faulty exposure by failure to change an ASA setting. Though this method contravenes theory it was nevertheless proven effective in practise, since it assured that when second unit photography was necessary compatible exposure meters ensured a unified lighting control to maintain production continuity. The continuous use of the gauze filter also lessened the contrast build-up in the release print. As a fastidious cinematographer I was nervous to find my assistants glueing gelatin filters to the back element of the Arriflex lenses but, though tremulous of the outcome, no difficulty was experienced through having the filter fanned off by the shutter.

All of the film was shot guide track and the atmosphere on set was somewhat akin to a television studio, only more so. Noise from the unblimped Arriflex was the only sure sign that someone was filming somewhere, in the absence of closed studio doors and warning red lights.

Out of all this haphazard development a film evolved from a script that was being constantly changed around a central theme and the wisdom of guide track shooting became clear as the filming progressed in a confused

medley of Italian and English dialogue. The Italian technicians have a world-wide reputation for the excellent quality of their post-sync operations and this can never be more true when it is proven that they can post-sync a completely re-written dialogue from a new script written after the production has been completely photographed.

In line with this seemingly random activity, the visual effects had to be applied on the basis of off-the-peg rather than planned. The initial script indicated certain activities but left a very great deal to chance. Elegant design considerations then had to go out of the window and exotica had to be finalised through the medium of the commonplace. A great aid to the success of the enterprise was assured by the enthusiastic personal intervention of the producer who, doubling as co-director with the director of photography, was always available for consultation, always ready to understand as to any difficulties that might require his assistance albeit on a financial, interpretative or artistic level. Conversations proceeded in Italian, English or French according to the numerical disposition

occasionally become 'furioso' and occasionally throw a fit then you just aren't one of the boys. With just the right blend of annoyance, a touch of arrogance combined with compassionate geniality then your acceptance is complete as a 'mafioso' of the first order.

Despite labour lines of demarcation often goodheartedly and sometimes wholeheartedly crossed, the studio shooting proceeded industriously. I played a d'Artagnan to the Three Musketeers of Luciano, Sergio and Alfio. Sergio was our burly 'machiniste' whose constant and re-assuring refrain was 'non problema' whether he was climbing up a near vertical cliff-face with a camera and tripod on his shoulder or asked to set a weighty camera in a precariously unorthodox position replete with deftly attached stay-wires and ropes. Alfio was our super gaffer, a select worker and happy friend who had the ability to anticipate a need long before it became apparent.

This was the in-group who were called upon to make a run of film effects that would follow the initiative of the *Exorcist* for a fraction of the cost of that film.



Wally Gentleman CSC, on location

of the participants and the few interpretive difficulties that were encountered were usually overcome with the natural good humour of Italian diplomacy.

Great use was made of the Elemak dolly with the Johnathan Jib attachment superbly controlled by the lusty first 'machiniste' or grip. This crane device was exceedingly well manipulated in confined areas of the set where a crab dolly might usually be expected. On one giddy mad day of improvisation the Jib was extended beyond the camera in the form of a roughly timbered platform to carry a foreground artiste, in this case Juliet Mills, as she began a levitated drift.

Juliet drew the admiration of all, not only for the excellence of her performance, but for her personal fortitude in enduring some situations that the action demanded of her. This included retaining an obnoxious amalgam of a vomit-like substance in her mouth while wearing yellow contact lenses that irritated her eyes and tolerating an excellent ageing and disease effect make-up that pinched and puckered her natural fresh complexion. Add to this the carriage of a pseudo-pregnant abdomen and a rich variety of physically contorted attitudes and you have, with lesser individuals, a highly explosive cause for temperamental outbursts.

There were surprisingly few; unfortunately there just have to be some. It seems that in Italy if one doesn't

We had a story that would involve the destruction of a car and record the last minute terror of its occupant, a satanic adept who would be re-incarnated into the body of a married woman who was once selected as his initiate. The results of this early indiscretion upon her family and the gradual destruction of its members involved effects of slow motion simulation, metamorphosis, levitation of bodies, wire-work, practical and optical effects.

Since the car crash sequences were to occur in San Francisco, it was thought that the use of Photosonic's high speed camera would arrest the motion required if operated at a speed range of three hundred frames per second while filming a car hurtling off a cliff edge in slow motion for a never-ending disaster effect.

Production difficulties precluded this photography in the United States and rather than transport the unusual camera to Italy and to ensure that we got the footage required of the car interiors of the frantic driver, solidly enacted by Richard Johnson, a different method was established. This involved the erection of a hydraulic support constructed in the workshops of the amiable Armando Grilli, that would support the car with its occupant.

On parallels around this rig a semi-circular track for the omnipresent Elemak crane assembly was set up and by fielding the car against a natural sky the apparent twist of

a car coming off the top of a cliff was indicated by operating the camera in a special concentrically revolving mount on a Worrall head operated by Richard Ciupka. The camera was tracked along the side of the car to finally frame a wide-angle shot of the car in descent on its hydraulic jack out of frame from the full front position as the camera was jibbed over the car roof. This was shot at a 48 fps camera speed as were the cross cuts from inside the car of Richard Johnson's frantic attempts to exit the car window before the vehicle apparently hit the ocean's surface.

The factual descent into the sea was filmed at Anzio from a three camera set-up. At the sea coast one camera was set-up in a skiff at sea, the second aligned from the beach immediately below and the third immediately to the right of the car as it left the cliff edge. These shots became cut to an identical model of the car being dropped in the ocean at the conclusion of the film.

Though much of the film could have been produced

Gentleman with Maurizio - 1st Camera Assistant



using the travelling matte process the technique was used only for reasons of time schedule for main artiste availability for studio photography.

The majority of the effects were achieved through the use of front silvered mirrors which allowed the selective fusion of elements photographed simultaneously. Juliet's head was made to turn 360° on her body and the head of the nude body of a girl become substituted with the head of a man. The levitation sequence was not enacted with support wires but by building a set turned through 90° with Juliet conveyed along a horizontal trolley while standing on a slowly spinning disc.

Monofilament wire attachments were used to levitate smaller objects along with optically split-matted mechanics for the physical transition of actors and flying plates. Much merriment was occasioned through the stop-framed mechanics for a flying jello pudding. Those of the industry who are engaged in the production of commercials would be aware of the problems in attempting to elevate jello on an inclined plate while set lights heat the gelatin to a point where the pudding begins to slide off before the correct ascension point is reached!

The sequence wherein nursery dolls take on life was dramatized by the use of a set built on rockers with beds and set dressings animated with fishline. Added emphasis for the malignant glance of dolls was the insertion over

the glass eye of 3m material usually used on front projection screens. This high grain material was able to return to the camera incident light from a Carousel projector far in excess of normal light incident for the set and by modulating the colour intensity with filters over the Carousel lens an interesting effect was achieved.

Straight high speed shooting was used to good effect for the destruction of a tropical fish tank. Underwater pressure the fractured glass billowed outward in slow motion leaving a parade of pathetically sprawling fish to slide to the floor. These beautiful carp of some six inches in length fortunately went undamaged and there was no occasion for a re-take with tanks at five-hundred dollars each!

The highspeed shots were all shot with Mitchell cameras with the consistent reliability of those cameras. Camera tripods were rarely used. Whenever a static camera situation was merited a method I previously experienced in France was used. A Pedestal tower of interchangeable sections to adjust the height of the camera was man-handled in the selected station and the camera quickly levelled on a ball and socket head base. While this method is an excellent system in studio filming where flat surfaces are readily available it is no substitute for a tripod on location where surfaces are usually far from flat.

The rushes were edited with skill and great speed on a Prevost horizontal bed type editing machine that ran forward and reverse at an unusually high frame speed with little apparent wear and tear on the film. A husband and wife team made their editing selections winding off the trims with enviable dexterity for instant filing and a fast presentation of the rough cut quickly followed completion of studio shooting.

Their work became somewhat compounded when it became clear that the actual dialogue recorded was not the same as that indicated in the continuity sheets. Under normal circumstances this would have been a hindrance but when an Italian with but a slight understanding of English is trying to assemble a film in English with some Italian tracks, it becomes a little frustrating.

At one time we were searching for a location that would serve as an underground cavern and we were directed to the caves on the outskirts of Rome where Charlton Heston made an emotional rescue of his screen mother and sister in *Ben Hur*. We found the depression being filled by bulldozers while the caves themselves were bricked up and the repository of thousands of sacks of quiescent mushrooms. Whatever veneration the Italians nurse for their ancient monuments it obviously did not extend to film sets!

A placid and deadpan worker sat on a rock outside the cave and, in desperation, Luciano asked him where we could find some holes underground. He said 'yes' but warned us that it was dangerous as we could be kept down there a long time. . . . We found it to be a cemetery! Similarly on one assignment we sought advice since we couldn't find our way through a maze of streets over one of Rome's seven hills. We were told that the best way was to take an airplane! Such is the native humour, and what a joy it was to take life less seriously!

I returned home to Canada only to become instantly embroiled in committees and meetings on the disastrous state of our own industry. It is no consolation to know that the Italian industry is producing some two hundred and fifty feature films a year. Let's hope the nation's bankruptcy is not occasioned by this statistic. □

Wally Gentleman spent the better part of last year working in Italy after recovery from an extensive illness and disastrous accident. He lectured at York University in March on Special Effects, the field in which he has earned international recognition.

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the Film Bar Salon

Bar Salon is an event, a major event, in the history of Québec cinema: it is Québec's best film and it reveals its director, André Forcier, as Québec's most talented filmmaker.

The story line is almost banal in its simplicity. The bar salon of the title is going under, as is the marriage of its owner, Charles Méthot, a man in his fifties with failure written all over him. His daughter Michèle, a cashier in a fish market, is obliged to work evenings in the bar, serving the few remaining clients. These comprise the gallant Major Cotnoir, personification of another day and age with his refined manners and impeccable French; Leslie, a woman in her late fifties who is often too drunk to stand on her own two feet and whose mode of expression is as vulgar as the major's is courteous; Julien, whose wife openly cuckolds him with their lodger; Robert, a taxi driver of singularly little ambition, engaged to Michèle; an assortment of layabouts who play pool, drink beer, and fight; and François, a mute, played by Forcier himself. Charles accepts a job as manager of a more successful bar salon in the suburbs owned by his so-called friend Larry. He quickly begins an affair with the topless dancer of the establishment who equally quickly abandons him, stealing his car in the process. Charles returns twice to his own establishment. The first time to celebrate its closure, the second time for the reception following his daughter's marriage to Robert. With his business bankrupt and his already mortgaged house up for sale his ailing wife's observation that he was never really a bar salon type is more than he can take. She receives a hefty slap for her pains. Freeze. End.

Forcier's world is a kind of sub-proletarian nightmare. His characters live a hand to mouth existence, wallowing in alcohol and sex, blaming nobody and expecting little. The atmosphere is amoral and apolitical. Forcier is not preaching, and he is too intelligent to put marxist slogans

into his characters' mouths. They don't even blame "les Anglais". Indeed, the English and the English language are conspicuous by their almost total absence. A radio tuned to an English station, an occasional phrase here and there, and that's all.

If alcohol is constantly to the fore, an integral part of daily life, sex is the other major component. It is ever present and comes in many varieties. Michèle visits Robert only to find him with the ten year old Amélie. Leaving Amélie in the company of the Major for the day Robert whispers the information that 'she sucks'. Offered a cat as an inducement she only asks its weight, for Amélie pursues a lucrative business selling cats to a Chinese restaurant. Robert and François spy on Michèle as she tries on her wedding dress. Charles is no sooner at his new job than he's in bed with the dancer.

Forcier examines his world with lucidity and tenderness, with accuracy and humour. He describes his chosen milieu with an authenticity that has never been seen before in a Québec film. But his supreme achievement is to have us look at this closed world as he does; with sympathy and without condescension. And in so doing he has created the most authentically 'québécois' film to date. **Bar Salon** could not have been made anywhere else.

Bar Salon is of sufficient stature to invite comparison with the great works of poetry, literature and cinematography, and Forcier is Québec cinema's first poet. The first comparison which comes to mind is *Vigo*, particularly for the tenderness of Forcier's vision and the terrible nostalgia for a kind of childhood innocence. The humour with which he presents a world almost too awful to contemplate is reminiscent of the genius of Céline. Think of *Mort à crédit* (Death on the Installment Plan). Renaud's *Le Cassé*, though more violent, comes to mind, as does the work of Réjean Ducharme. To return to *Vigo* and particularly to *Zéro de conduite* Forcier's characters are





really children, aging children, but children just the same.

Les Grands Enfants (The Big Children) was a title at one time suggested for Forcier's first feature *Le Retour de l'Immaculée Conception*. It would be even more apt if applied to *Bar Salon* for these are characters without guile, wearing their emotions on their coat sleeves. Consider the character of Charles, who stumbles from failure to failure and humiliation to humiliation, in both his business and his sentimental life. He is the born loser incarnate, and the quintessence of vulnerability.

And let no one be fooled by the grainy black and white photography, the low budget, or Forcier's youth. (He was 25 at the time of shooting.) *Bar Salon* is as carefully written, constructed, lit, photographed, and directed as any Hollywood film of the great period. There is nothing improvised — all is carefully calculated, including the ambiguity through which Forcier achieves his multiple levels of meaning and demonstrates the complexities of human intercourse.

In his direction of actors Forcier imposes an exceptional unity of tone, all the more remarkable considering the mixture of professionals and non-actors. His outstanding success is to have Guy L'Ecuyer give what is surely the best performance of his long career, in the difficult part of Charles. It is as if he had lived his life for this role. The photography by François Gill is outstanding. The lighting, composition and movements are magnificent. The grainy black and white deep-focus style, sometimes done in long sequences, is ideally suited to Forcier's chosen subject. Jacques Marcotte, a non-professional actor, plays Robert. He also co-wrote the scenario and dialogue with Forcier, and his contribution should not be overlooked.

Bar Salon is Forcier's second feature. He started his first, *Le Retour de l'Immaculée Conception*, in December, 1967 at the age of 20 and did not have an answer print



until June, 1971. This too is a remarkable film, though it was mainly appreciated only by professionals within the field. The strain of holding together a complex film over such a long period tends to show through. The successful outcome of this four year odyssey is as much a testament to Forcier's strength as to his talent, and both are considerable. A short made in 1966, *Chroniques Labradoriennes*, and a short made for the NFB in 1974, *Night Cap*, complete Forcier's filmography.

Bar Salon was among the first films made as part of the CFDC's "high risk" programme — CFDC would invest 60 per cent of the budget in films of young filmmakers, the budget not to exceed \$100,000. So *Bar Salon* was made for \$60,000 cash, with actors and technicians investing part of their salaries in the production. It was shot in 27 days in December, 1972 and January, 1973 in Super 16mm, black and white and blown up to 35mm. At the avant-première at the CEGEP St. Laurent on April 4, 1974, it drew a standing ovation — a good start for a film which had been turned down by the pre-selection committee of the Canadian Film Awards. It is said that it was the rejection of this film more than anything else which moved fourteen filmmakers to sign the manifesto which eventually brought about the collapse of this hitherto annual event. Then began the search for a distributor for *Bar Salon*. It was eventually Roland Smith, president of Les Cinémas SMC (Québec) Ltée, who agreed to play it in his Montréal cinema, the Outremont, and in his Québec City cinema, Le Cartier. The premiere was on February 26, 1975.

Two things had helped the film in the interim. First: enthusiasm in the Film Division of the Secretary of State Department secured it a place among the films sent to Sorrento (a festival devoted to the films of one country each year) where Italian critics were unanimous in their praise of a film in which they saw traces of their own post-war neo-realism. Second: in December L'Association québécoise des critiques de cinéma gave their annual prize to *Les Ordres* but were sufficiently impressed by *Bar Salon* to create an 'honourable mention' in recognition of its outstanding qualities. An English sub-titled print has been prepared and was shown at the Museum of Modern Art in New York in April, 1975, as part of the Fourth Annual New Directors — New Films series comprising ten films from nine countries. Possible sales to England and France are held up because the producers lack the \$15,000 necessary for the international rights (remember, the actors and crew had deferred their salaries). But what is more critical: there are presently no plans for showing *Bar Salon* in the rest of Québec or in English Canada.

—D. John Turner

the man andré Forcier

André Forcier told me, "I am the President of the Young Liberals of East Quebec". I believed him. With him it could be possible. Twenty-seven years old, tall, slim, at once timid and warm, watchful behind a fringe of hair, he still resembles no one else. He punctuates his speech with hand gestures he never quite completes and is constantly afraid he has expressed himself badly. Candid by nature, his intelligence makes him reticent. He has the air of a child who has decided not to grow up. Seriously.

When I met him, he was in the process of finishing his third feature script in collaboration with his friend Jacques Marcotte who co-wrote and acted in *Bar Salon*. It had not been easy to persuade him to be interviewed. I started from my almost limitless admiration for *Bar Salon*. Answering questions at first without volunteering anything, perhaps out of discretion, perhaps out of wariness — he recounted his decade as a Quebec filmmaker.

Joseph François Marc-André Forcier, born July 19, 1947 (sun in Cancer, Aquarius rising, moon in Leo, and "everything else" in Gemini) was brought up in Greenfield Park, an anglophone working-class suburb of Montréal on the south shore of the St-Laurent. He received his education at the classical college in Longueuil where, one day, a professor decided to institute a cinema course. Subsequently, Forcier and his classmates — among them François Gill and Jacques Chenail — managed to persuade the administration to replace their course in religion with a course in cinema! Forcier had considered going into Law or Geology, but after shooting some 8mm films, he soon became passionately interested in film.

In 1966, they made *La Mort vue par...* (Death seen by...) which won them first prize in a CBC competition. With the prize, \$200 worth of raw stock, and \$545 earned wrapping parcels, Forcier started his first 16mm film *Chroniques Labradoriennes*. Undertaken with the help of Onyx Films, it was a twelve-minute colour film set in

1973 describing the activities of a group of Québec guerrillas intent on recapturing Labrador. The film was shown commercially at Verdi for three days in October of 1967 with two films by Godard. In December of that year, he began shooting his first feature, *Le Retour de l'Immaculée Conception* in 16mm black and white. The final print was ready by June 1971 — four years to complete an 87 minute film. But consider the conditions under which it was made: scrounging leftover bits of film, borrowing equipment from Onyx and Les Cinéastes Associés when it was free, never knowing which actors would show up any given weekend, convincing his crew to work without salaries, sticking as closely as possible to a carefully elaborated script, paying for it completely out of his own pocket except for some grants from the CFDC for completion — totalling not more than \$15,000 and received in dribs and drabs. Hitherto, it has enjoyed only "parallel" distribution but was selected to participate in a week of New Québec Cinema organized by the Museum of Modern Art in New York in February of 1972.

The production of *Bar Salon* was a much less tortuous experience. This time the CFDC made its investment of \$60,000 before shooting began and, for the first time, Forcier elected to use some professional actors. He found it useful to adopt a different approach with each actor in order to get the unity of style and tone which contributes so much to the success of the finished work. He is satisfied with the result, as were critics Claude Digneault of *Le Soleil* of Québec City and Gilles Marsolais of Radio-Canada — both of whom have written eulogistic reviews, recognising *Bar Salon* as *the* Québec film.

André Forcier's third feature, to be called *L'Eau chaude l'eau froide* (Hot Water Cold Water), takes place over a period of one and one half days in a rooming house in the east end of Montréal and deals with "shylocking" (loan sharks). Shooting is set for August with a budget of





about \$250,000.

But between *Bar Salon* and this next film there is another — in 1974 he made *Night Cap* (16mm, colour, 36 min.) for the National Film Board using the same actors as before. Forcier readily qualifies *Night Cap* as “bread and butter” work and leaves it at that.

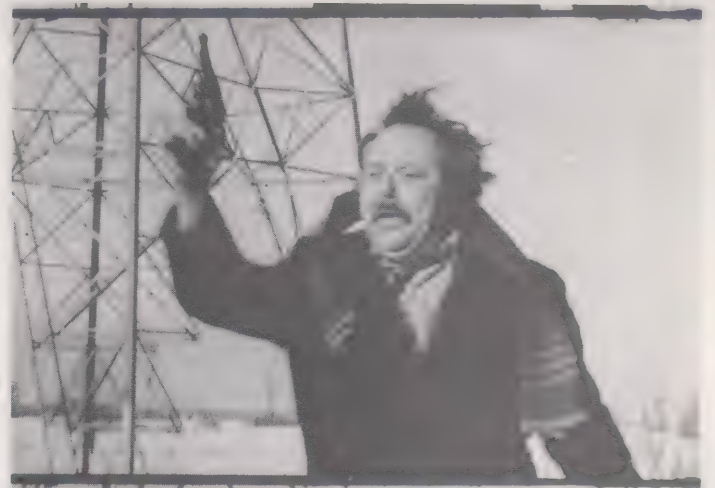
L'Eau chaude l'eau froide was originally to be called *Kraft Dinner*, a reminder of the days when Forcier lived in a rooming house feeding almost exclusively on macaroni bought with money obtained from the return of beer bottles that he and his friends had emptied the night before. Using the world of shylocking as a backdrop, “this will be a love story with a really beautiful story line and a happy ending — which some will find amoral” he explained. Jacques Marcotte will play one of the shy-locker's strong-arm men and Albert Payette will play an unsuccessful French style Québec writer — the kind of québécois who studied in France and is now more french than the French, even to the extent of wearing the classic dark blue beret.

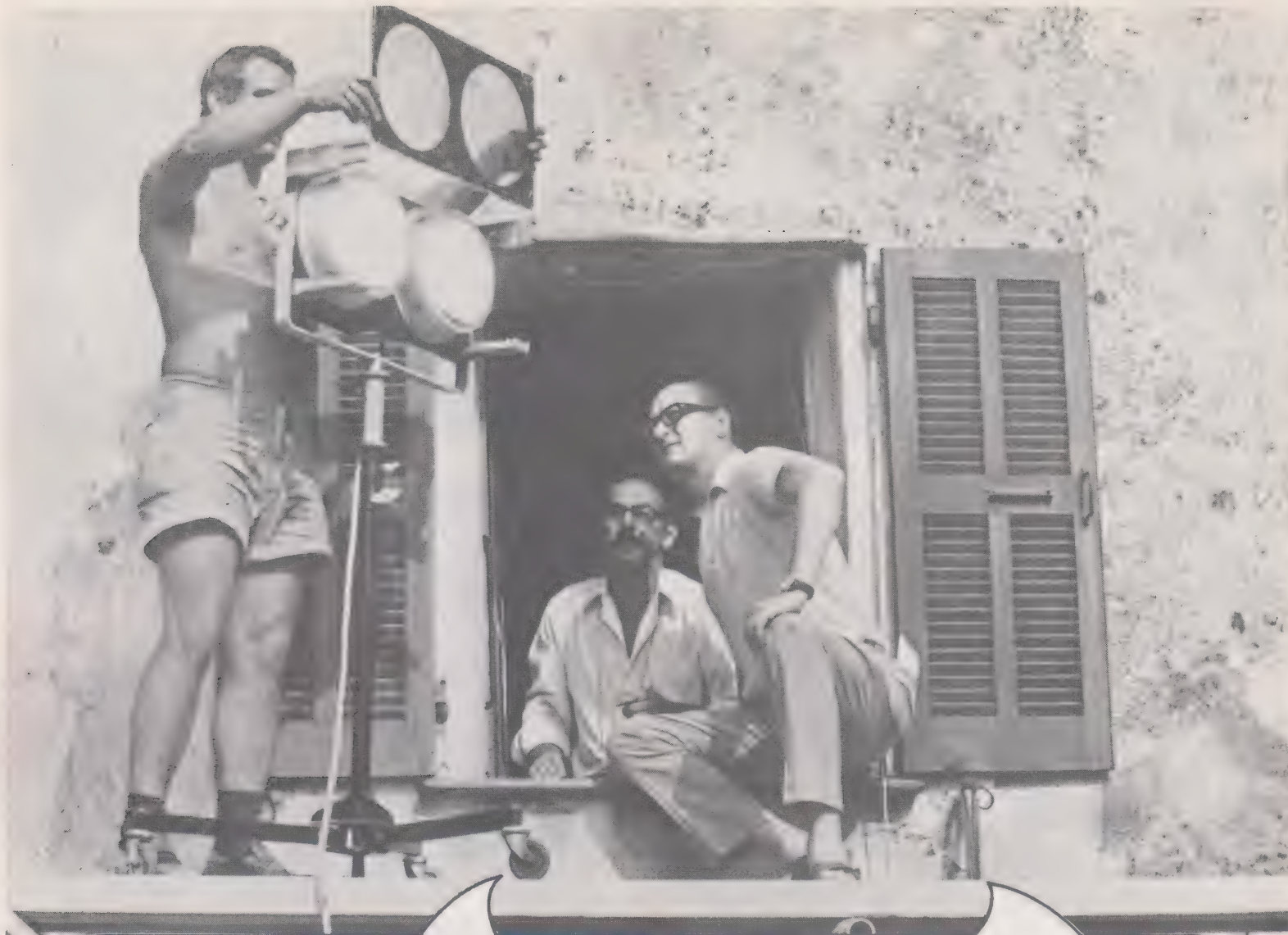
“Les Films de la Gare” is the name of the company founded to produce *L'Eau chaude l'eau froide*. Why “De la Gare”? “It's poetic — that's all” Forcier replies. Anyone who: admires Vigo, lists among his favourite films *Touch of Evil*, *Tirez sur le pianiste*, *Bande à part* and *Identification Marks: None*; likes baseball, reads Jean Renoir and *Montréal-Matin*; adores Gregorian chants, the Beatles, Charlebois, la Bolduc and the french folklore of Louisiana, can perfectly well call his company “Les Films de la Gare” and tell the first interviewer who comes along that he is the President of the Young Liberals of East Québec.

Forcier's parting words: “J'ai hâte de tourner!”

Interviewed by Micheline Morisset in Montréal, March 29, 1975.
Translation by D. John Turner.

—Micheline Morisset





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SNO SIN SOUL

If you love literature and somebody hands you a cookbook, you're not going to complain about the plot — right? Well, the same holds true for “experimental” films (everyone making them hates that word). There ought to be another word to describe cinema which is not necessarily made to entertain by telling a good story, because the word “experimental” is not only a poor definition causing all kinds of bad reactions in people — it doesn't fit. After all, some people love reading cookbooks.

What is all this nonsense leading up to? Patience, it isn't easy for a writer to relate two totally non-linear experiences — the first being Michael Snow's four and a half hour film *Rameau's Nephew* by Diderot (Thanx to Dennis Young) by Wilma Schoen and the second being three and a half hours (excluding lunch and red wine) called *An Interview with Three Laughing People* (one of whom was) Michael Snow.

If you feel slightly adventurous, this may be your chance to find the answer to the question: What do people SEE in Michael Snow's work and why should you care? (Wouldn't you love to know?)

Basically, Michael Snow is working on the frontiers of cinema starting from the point of zero preconceptions, and he is creating new languages in celluloid. “I just work with the medium as facts in itself. This is very presumptuous — but I have been thinking that people haven't really been looking at the sound/image relationship. In most films, you have to accept that people are talking and there's no content in knowing how that's done. But I think there are contents in those things. I get into a lot of the possibilities and these possibilities are like a microcosm of the possibilities of the world.

“There are some things you can't do because when you say you're going to make a movie, the first limitation you have is that you're going to make a movie. Which means that you're not going to make a pie. . . .” Which brings us back to cookbooks.

Recipe for One Sound Film:

“The film started out as a sentence. Scripts were written and each section of the film has a different sound/image relationship.”

Ingredients: Sound and Film

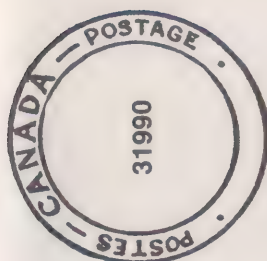
Step One — Close-up shot of Michael Snow whistling. Shot from the front, the back, and both profiles.



THE BUSINESS OF FILM

An account of the business aspects of Canadian cinema and what the industry has to offer producers, directors, writers, and actors.

By Stephen Gredley



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of a kitchen sink. Hands turn sink, while hands tap the music pulled out, water drains, while go drums on sink.

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That particular exercise closely approximates an advanced meditation practice described by Carlos Castaneda in his fourth book on Yaqui sorcery, *Tales of Power*, where his two mentors whisper into each ear simultaneously to allow Carlos to break his mind's conditioned

If you love literature and a cookbook, you're not going to get it right? Well, the same holds true for film (everyone making them hate the word). It's not another word to describe something necessarily made to entertain because the word "experiment" has a negative definition causing all kinds of confusion. It doesn't fit. After all, some people

What is all this nonsense? It isn't easy for a writer to write about his own experiences — the first being the half hour film *Rameau's Nephew* (starring Dennis Young) by Wilma S. Davis, three and a half hours (exclusive of the interview with the filmmaker, to whom was) Michael Snow.

If you feel slightly advantaged by the chance to find the answer to a question that people SEE in Michael Snow's work, care? (Wouldn't you love to know?)

Basically, Michael Snow is a filmmaker starting from the point of view of the camera and he is creating new language with the medium as facts and as a sumptuous — but I have been looking at the most films, you have to accept that there's no content in knowing what there are contents in the possibilities and these possibilities are the cosm of the possibilities of the medium.

"There are some things you say you're going to make a film and what you have is that you're going to make a film that you're not going to make a film back to cookbooks.

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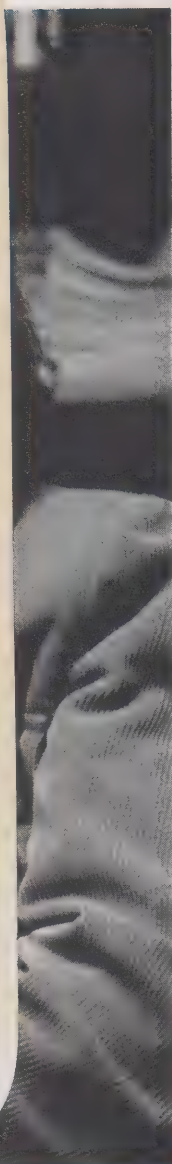
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Step Two — Medium shot of a kitchen sink. Hands turn on the tap, water fills the sink, while hands tap the music of bongos. Then, plug is pulled out, water drains, while hands tap the music of bongo drums on sink.

Step Three — Three people in an office are trying to locate the bodiless voice which started this scene by saying, “Hi folks!”

“On one hand, there’s the belief that you really do see people on the screen talking, with a voice coming out of their mouths. That can be very powerful, but it isn’t really happening. It’s coming out of that little box which is where the sound comes from. It’s marvelous! And it’s really funny — it all has to do with the reality of what you’re experiencing.”

What reality are you experiencing? “The subtitle says it’s for English-speaking audiences, because if English is the language you use with some familiarity, the way your mind will be paying attention gets strained. In listening to speech you tend to listen to the Sense and the Sound simultaneously, but the Sense has priority. When the speech becomes changed by running it backwards or distorting it electronically, or if you can’t hear it properly, then you’re listening to pure Sound. You’re straining for Sense but part of your brain is starting to listen as to Music, and it so happens that those parts of the brain are separate. Sometimes, you have to think several thoughts at once.

“The experience has to do with the difference between hearing and listening and looking and seeing. Each section is a different compound of those sensory systems. There are a lot of demands on your attention and there’s a struggle going on.”

Step Four — Take one simple scene of a fart interrupting a highly civilised afternoon tea-party being filmed by a silent cameraman. Run action forward with sound backward. Then action backward and sound forward. Wait for mind to spin in forward and reverse (à la Steenbeck-goneberserk) desperately trying to get both sound and image running forward. When mind starts rising, open oven door carefully to check reality taking shape.

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OW'S EMA) FILE



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patterns and "experience reality". Or, as Michael Snow explains, "It's not hard to understand, but it's hard to verbalise."

How was that again? "You just have to speak English. That's all. Because I'm basically dealing with recorded speech set against your memory of what happened before. The film itself may be difficult in some ways, but the difficulty is part of the pleasure, so it demands a certain kind of person in a certain state of mind. I'm just working with certain possibilities of movies, you just have to hear it and see it."

What kind of people go to hear and see Michael Snow's films? "It's a small group but it's always growing. I've found that my other films made audiences and are still making audiences. I don't see any reason why my films couldn't be seen by many people and even be popular!"

The "small group" is an understatement. Michael Snow is a living legend. His films have been seen all around the world and his influence on Cinema cannot yet be measured. Retrospectives of his work have been held in places like Italy's Pesaro Film Festival (see Issue No.6), Vancouver's Pacific Cinematheque, New York's Museum of Modern Art, Montreal's Cinéma-thèque québécois, Ottawa's National Gallery, the Ontario Art Gallery, to name a few. *Rameau's Nephew* is currently being booked by both film and post-graduate philosophy courses. Michael Snow's films have been massaging brain cells for nearly a decade.

Nonetheless, with the exception of *La Région Centrale* (see Issue No.4), most of his films were made on mini-money. "Fortunately, so far I have been able to do what I think is right without having to hassle with investors wanting their money back. I just can't go through with what's necessary to get involved in commercial distribution in theatres. I just can't face it, I'm not good at it, and I avoid it."

Yet, one of his closest friends and co-artists, Joyce Wieland, is now shooting a 35mm dramatic feature film after a parallel and successful career in both art and "experimental" filmmaking.

"It's not what I do, but it's going to be incredible! *The Far Shore* is going to be like *Gone With the Wind* was for the U.S. Joyce has a social basis to what she does which I don't have. She wants *The Far Shore* to be a kind of Canadian Myth which really states things for this country that haven't been stated before. She's making a feature

that's going to be better than any ever made in this country! She can *see* — she's not just putting together a long shot and a medium shot — she knows what the medium is! I respect what she's doing very much, but it's not what I do."

The respect is mutual: Joyce Wieland narrated the *Ultimate Canadian Scene* in Snow's last film:

Step Five — One magnificently cluttered desk in medium shot. Two hands start moving all the film/writing/drawing/painting instruments and objects while the voice-over describes each movement in *Hockey Night*-style. Objects are arranged by color, by form, by media and the action sometimes precedes the narration, sometimes follows it, sometimes is simultaneous. *The Eternal Documentary*!

Would a big budget change Michael Snow's films? "It would mean that I could use equipment and sets. If I did have money, I would be able to afford to build a set that I could change in various ways. That's one of the things I would like to do. As usual, when I finished this film, I thought I would never make another film. I'm not going to do one for a while. I want to look at this one still, but I have some other ideas. . . ."

Variations on Standard Soufflé:

If recipe sounds interesting and you feel ready for a four and a half hour experience in metaphysics, try to see *Rameau's Nephew* by Diderot (Thanx to Dennis Young) by Wilma Schoen. Or you could see any other film by Michael Snow (available through the Canadian Film-makers Distribution Centre). Or you could try to stop using the word "experimental" and (maybe) start enjoying such films.

P.S., Apology and Note

P.S. Rave Review from an Admitted Fan — "i!/*?! ". (which just proves that you shouldn't believe anything you read, you should experience for yourself.)

Apology: We cannot print the credits because they form one of the funniest and most beautiful chapters of the cookbook.

Note: Soufflé is done when bubble breaks.

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an interview with



MICHEL TREMBLAY

by Brian Clancy

From Françoise Durocher, Waitress'

Michel Tremblay is one of Canada's foremost writers. He is, however, above all, a Québécois writer exploring the consciousness of the Québécois heritage and place in Canadian society. Tremblay has hitherto been known and revered as a playwright and has only recently turned his sense of wit and realism to the medium of film.

Il Etait Une Fois Dans L'Est, his first feature screenplay, has established him already as one of Canada's foremost and most uniquely aware film-writers. He is quiet and unassuming but behind that is a power and magnitude infrequently realized.

Tremblay began by writing short stories and in 1965 he wrote his first play, *Les Belles Soeurs* followed by: *En Pièces Détachées*; *Trois Petits Tours*; *La Duchesse De Langeais*; *A Toi, Pour Toujours, Ta Marie-Lou*; *Hosanna*; *Bonjours La Bonjours*; and a novel, *C'Est A Ton Tour, Laura Cadieux*. He is now at work on a new play entitled *Saint Carmen Of The Main* and has recently completed his second screenplay.

How did you arrive at your choice of the theme of Il Etait Une Fois Dans L'Est? There is a certain strength in the film that is unusual.

Since *Il Etait Une Fois Dans L'Est* was our first full length film with our director (André Brassard) we decided to deal with things that we knew, because we were a bit afraid of cinema. We did a half hour film in '71, *Françoise Durocher, Waitress*, but still it was only a short film and this was our big chance. So, we decided to deal with things we knew so we took our gang. It really is a gang

film. And we took characters out of my plays. Nothing in the film comes out of the plays I wrote but all of the characters but three come from five of my plays. We decided to take characters because in my plays from 1965 to 1973 or '72 I described two different worlds; one being born out of the other. The first is the family and the second is people who try to get out of the family and go on St. Laurence Street in Montréal and become cheap singers and things like that. So we decided to put those two worlds together.

They synthesize anyway.

Yes, because usually in Québec in the '50s and '60s when you went out of your family and became a Western singer you never came back to your family because your family was ashamed of you. So we decided to put back these people in the same film just to see what would happen to them. What happened is this very desperate film. It really is a film about despair.

Some people have taken issue with the apparent sexual content of the film and the film's treatment of homosexuality. What are your views on this aspect of the film?

We don't talk about sex in that film. It's very sad that they react that way because nothing is about sex as we know it in films in the usual way. But, it's a film about despair and we do need things about despair. Well, in Québec the time has not come to say that, "The birds are beautiful and everybody is beautiful" because it's not true. We're going back to sleep in Québec, in a way, and

this film was meant to wake people a second time because of what happened after 1970. The play, *A Toi, Pour Toujours, Ta Marie-Lou*, was a result of the '70 crisis and now, we're in 1975 and Québec is really going back to sleep and I don't want Québec to go back to sleep. So my things will be much more violent verbally. I don't really consider myself as an author, but I know that my power is the verb. My power is words. I have a powerful way of using my powerful language. The Québécois language is a very powerful language — a very effective language in theatre and on film. I found a way of magnifying the language, you wouldn't know that if you didn't understand the language. You just read the sub-titles. What is not obvious to an English audience is that this film, which looks so much like a realistic film when you don't understand the language, is a very magnified film. The monologue of La Duchess in the plane when she comes back is just like a poem in French. It's like a dream. It's incredibly beautiful. It's a very beautiful text but when you see the subtitles — subtitles are always cheating — but I prefer that to a dubbed version. You should hear a Western when it's translated by the French people in Paris. It's absolutely incredible to hear these cowboys speaking in Parisian! It's stupid. Still, I prefer the subtitles but you always lose the flavour and more than the flavour you lose the real meaning of the words.

When was Il Etait Une Fois Dans L'Est released?

A year ago. On February 28 (1974).

What has the film's reception been like inside Québec?

The public absolutely loved it. It was incredible. A real blockbuster. Line-ups everyday for the five shows. We had very very bad reviews and very very good reviews. Nothing in between. So I loved that. But as usual the bad reviews were wrong and the good reviews were right. (Laughter).

For one year we told everybody we were dealing with things we knew because cinema was new for us and when the film came out the critics said; "Well, they're still talking about the same old thing." But it's stupid to say that because they, as intellectuals, know me, know my work. When I have a play in Montréal there are 15 or 20,000 people who see this play . . . 350 or 400,000 people have seen this film. So, they don't give a damn about intellectuals saying that I am repeating myself. I'm not. When you write for critics you can be subtle but when you write for real people, who will not masturbate on your work and who will only look at what you give them, you can be obvious and it's okay being obvious. I think that the public needed *Il Etait Une Fois Dans L'Est* much more than the critics did and I don't give a damn about the critics.

Il Etait Une Fois Dans L'Est was Canada's official entry at the Cannes Film Festival in 1974, how did you do?

Well, we had quite incredible reviews in Italian, in Japanese and all over the world. We really had very good reviews. The film was sold in Italy but it wasn't sold anywhere else because our distributor is asking too much money for it. Usually, a Québec film, let's say *Death Of A Lumberjack*, was sold for \$5,000 to Paris, two years ago. Our distributor is asking \$100,000 for our film. Nobody in Paris will give \$100,000 for a Québec film and I can understand that because they have to make back twice this money to make their money back and they will never do \$200,000. That means — \$3.00 a piece — that means 75,000 people or 65,000 people and there are not 65,000 people in Paris who will go to see a Québec film. I don't think so.

You seem to be becoming quite an international success through your plays and now your work in film. What do

you think this is connected with? Why?

You have to have some kind of humility sometimes and when you try to describe the whole world you get fucked-up because you don't know the whole world. There is nobody in the world who knows the whole world but when you are dealing with things you know then you can be good and being good you can be international . . . We (the Québécois) are a people and we have things to say. Saying those things to ourselves means sometimes that we are saying those things to everybody in the world. When the Americans talk to the Americans everyone can understand what they mean — like Williams or Eugene O'Neill. Or even a Fellini film, everything is like that. The early Fellini is a very very local thing.

What do you think of Fellini's work?

He's one of my big favourites. The best film, well I don't know if that's the best film, but the most important for me is Fellini's 8 1/2.

Why?

It's autobiographical and an ego trip that is for everyone. It is the perfect example of the good ego trip. He talks about himself in a way that everyone could understand and this is very rare. You don't see that many attempts because when an author or a filmmaker does an ego trip it's very inside, like an inside joke, if I may say so, and you don't fully understand what they say.

Last night (at the screening of Il Etait Une Fois Dans L'Est in Winnipeg as part of the Canadian Film Symposium III) you told me that you were working on a screenplay now. What is the film about?

I'm working on it. I'm not finished yet. You know what you have to say but when you write it you go elsewhere or you go deeper. I'm working on it now. It will be the opposite of *Il Etait Une Fois Dans L'Est*. A very intimate film with just a few actors and many small parts. There are three people in the film with hundreds of small parts around them and it's a very touching and Bergmanish film.

Similar to Cries and Whispers or a film like that?

Not that small. I mean, not in a house. The story-line is very simple. A girl, a thirty year old girl who is beginning to be an old maid and can't find anybody goes to a — I don't know what you call it — an agency where you have a computer who has you meet a boy or a girl to be married. She goes there and the computer has her meet the man she was in love with ten years ago. Meaning, that they were made for one another. And it doesn't work for the second time. It's a very, not sad, but moody script. And then she meets another man from the computer and at first they don't like each other. They don't even find themselves cute. But, somehow, they learn to love each other and at the end of the film they really . . . They got used to each other and then they love each other after. It's the contrary of loving at first sight. It's an apprenticeship of loving each other.

How do you compare film to stage as a medium for expressing yourself?

It's so different that it's very easy to go from one to the other for me. People often ask me, "How did you manage to go from theatre to film?" and I just switched. I didn't think the same way. I think that this film I am working on right now will be better because in *Il Etait Une Fois Dans L'Est* there are still things which are obviously coming from theatre. There's a whole style that comes from the theatre. But, why not? It's so different that I just switched very easily. □

MURRAY MURDERS A MEMORY

and calls it
RECOMMENDATION FOR MERCY



by Natalie Edwards

Recommendation for Mercy, 35mm colour 94 minutes. Directed by Murray Markowitz; Screenplay – Fabian Jennings, Joel Weisenfeld, Murray Markowitz; Produced by James P. Lewis, Murray Markowitz; Assoc. Producer Edward Wachta; Exec. Producer Alfred M. Berman; Director of Photography Richard Leiterman; Editor George Appleby CFE; Art Director Tony Hall; Music Composed and Conducted by Don Gillis. Starring: Andrew Skidd, Rob Judd, Mike Upmalis, Karen Martin, Michele Fansett. Produced in co-operation with Famous Players, Canadian Film Development Corporation and Astral Films.

When other people turn politely aside, or pretend to, Murray Markowitz focuses his moviemaking eyes and stares. He has quite a stare.

He peered at a masturbating boy in his first short film *Ode to Blake*, and got thrown out of Ryerson. He peered at an elderly alcoholic couple “living like gypsies” as he says, in his second short film *The Glass Ring*. For his first feature length work he turned his camera and his curiosity on some retarded people in *More than One*, a film frequently referred to as “sensitive” by reviewers who had recently been sensitized themselves by Allan King’s *Warrendale*.

When Markowitz met Alexa DeWiel and Sharon Smith, two women in love living together in the country, his fascination with their adventure and their personalities resulted in the film *August and July*. This real-unreal fantasized documentary in never-never land was less agreeably called “A Married Couple for Lesbians” by reviewers Knelman and Fulford/Delaney, among other things. Exploitation of the women was a minor fault, compared to the boredom they felt, apparently.

His latest feature is *Recommendation for Mercy*. Ah, the Stephen Truscott case, you say. Everyone says that. Well, yes and no. Markowitz does admit to having his interest kindled by the Truscott case, but the movie is somewhat different in fact and development for two reasons: one, he wanted to make something more intrinsically his own and relating more closely to his own experiences and feelings; and two, he could avoid lawsuits and claims of plagiarism from the authors of books on the subject if things were changed and he stuck to material available to the public. As for the Truscott family, or the family of the murdered child, they’re hardly likely to risk

more attention.

The following are portions of a taped conversation made after a screening of *Recommendation for Mercy*. When asked if he would like to read the transcript to change or revise his remarks or edit or even see the article before publication, Markowitz replied, “No. It’s yours. Do whatever you want with it.”

Morality

Talking of the power of film and its accessibility and the sense in which it is almost like a religion, providing a morality, Markowitz said:

“I think my films in a sense are morality films, like the old morality plays. Whether it’s *More Than One*, about the retarded, where I’m taking a person who’s supposed to be beyond the kind of – well, he wasn’t really, or they weren’t really in control of their faculties; and then you take *August and July*: it was a sort of parody on a love affair in the sense that it was two women; and then you take a boy, a 14 year old boy who’s supposed to have raped and murdered a 12 year old girl, sentenced to hang, and then spent 10 years in prison – it’s, you know, it’s a comment on society.”

“It’s so – well, we sit around and we eat chicken and steak, and the slaughter is so systematic! And this continent spends millions of dollars on fostering wars in other parts of the world, and we see people being killed daily on TV. . . .”

Questioned if the use of the abattoir scene, as a comment on all this, might instead be interpreted as simply being inserted for shock effect, as might the pictures of the girl’s body, Markowitz began to speak of the material he uses in a film, and how he uses it.

On Exploitation of the Truscott Case

“I’m not concerned with the Truscott Case. I’m concerned with a 14 year old boy being sentenced to hang, and that’s one of the things I’m trying to point out, and I’m trying to reach people and say: Look, this is one of the vehicles of drama, it’s like Greek tragedy. Using that premise to build the story, build the film, become famous, become important, maybe fail, be dismissed as trivial and mundane – and ordinary.

“Every step along the way I’ve had problems with this image (Truscott Case). Losing locations. Big write-ups. I had an editorial in the *Mercury* in Guelph saying – a

headline on the editorial page — “PUBLIC BAMBOOZLED BY MURRAY MARKOWITZ”.

“They felt that I was being dishonest to the community about saying that this wasn’t the Stephen Truscott Case, when in fact it was — and that I had lied to the paper.”

Had he considered other endings for the story?

“Most people when they go to see this know what the story is and they’ll want to see how I look at it; how I perceived it and the story line I stuck to, the outline of that. To put in something like him escaping or getting off, it’s not in the guidelines of the story. I’m more concerned about presenting the murder: who actually murdered the girl, or how she was done: an obsession about this whole trend of violence.”

When questioned if people wouldn’t think this was exploitative of the Truscott story he said:

“Well, it’s exploitative in the sense that people wanted to do the stories from the books. (Other people). I think anything you do, *August and July* for example, people said that I exploited the girls. And *More Than One*, there was a big furor in the Mental Retardation Movement — they say that I exploited the mentally retarded and that this is what they were like. But this isn’t what they’re like, and yet it was the way I portrayed them.

“You know I go after things that in some sense are sensational, and I hope I’m unique in several ways in my approach to dealing with them.”

Markowitz sums up his feelings concerning exploitation with a story of a discussion with a friend. Finally, to the question of whether a thing was exploitative, his friend replied with a flourish: “For your pleasure, Madame.”

“I think that rings true, where you do something and it’s like the filmmaker is a carny man and he’s got an act and instead of juggling balls in front of an audience he’s got to put it on the screen, and stay alive, and put on his performance via that.”

Concerning the boy in the film, “John Robinson”, and his guilt or innocence:

“I think, in the main, it’s very clear. I feel that he’s innocent, but I tried to present the fact in such a way that the viewer can make up his own mind and some people who see the film are going to be sure he’s guilty, and some people are going to be sure he’s innocent.”

Later in the evening Markowitz remarks:

“I think that John, the lead, is very sympathetic. I see myself empathizing and speaking out through his eyes.”

On Exploitation of Violence

After condemning Premier Davis for suggesting in a speech that we should “scrutinize the kind of violent things that we see”, Markowitz continued:

“I fight for freedom of speech. I try to go as far as I can go in the work that I do, and try to do what hasn’t been done before, and try to present new things in cinema that haven’t been seen, or a new way of saying that, and I think violence is a preoccupation in this.

“In my own way I tried to make this a very violent, scary, horrific film.

“I think one of the things throughout it is the thread, the development of the scariness — was he murdering her or wasn’t he, and, with the psychiatric examination, with the imagining of the hanging, and with the preoccupation in his mind of whether he did rape her or not, explicit scenes of him actually killing her, raping her, strangling her; I’m trying to say what I feel and what I’ve experienced certain ways. I try to fantasize about reading this screenplay and trying to make it as effective an idea as possible, and try to communicate it to as many people as possible.”

Autobiographical Aspects:

Markowitz talks of the effect on himself of being accused of rape and imprisoned for a day before being released as innocent. He claims that under those circumstances he actually fantasized himself raping, as the boy does. Questioned if he thought that many boys dream or daydream of being in a rape situation, he answered:

“I think in this particular instance — I can only speak for myself — I never daydreamed about raping girls or smelling their underwear or anything like that. I think because, as I mentioned, I was involved in being in prison for a day for a rape, alleged rape, and being released, and trying to transmit the fears and anxiety that I had, via this boy, because of that became a preoccupation.”

Fran Kruschen’s Memory Laid to Rest

“It’s too bad you couldn’t see the titles because there’s one fascinating link in this and it’s in the credits, near the end. This film is the third and last in a trilogy dedicated to Fran Kruschen. In *More Than One*, one of the credits was to Fran Kruschen in the acknowledgements, (note: she was also credited with continuity on *August and July*) and in *Recommendation for Mercy* the victim’s name is Fran.

“In university I met this girl, and we knew each other about five years. I was an all-star halfback and I had nothing to do with the arts at all, and she was an art history student. It was almost a Strindberg thing of fascination for the upper class. I was sort of petit-bourgeois and I always wanted to understand at least her preoccupation with — uh, enter her world.

“Now I’m involved with other people. She doesn’t really exist now, in my life. She does exist as a person. I don’t have a love for her now. I mean, I’ve been in and out of love with other people since, but she’s been a unifying force in everything that I’ve done.”

“And I tried to compare a lot of things in terms of. . . . That scene on the swings for example, I went through that two or three times. That wasn’t even in the script; that was an improvisation. There was a scene where there was a crew of 20 people around to shoot in the bush but it was too dark, very cloudy, so I thought this up and it worked quite well. It was always in the back of my head, where there’s just the two of them and he asks, ‘Do you love me?’ and it’s a thing where a man wants to be loved, exclusively. Well, you know: (she says) ‘I love you but I want to be with other people too.’ I don’t know how it’s affected other people, but in my life to this point it’s been really critical where people have stopped loving me.

“But anyway, going further, Fran, the literal or the symbolic thing, or the rape and murder of Fran, is a kind of putting to sleep of an image that was very powerful. She represented beauty and the unattainable love that I’ve always sought, and now I’ve reached a different plateau. It’s almost like the song — ‘If you can’t be with the one you love, love the one you’re with’ or something like that.”

Discussion of Fran led to comments on motivation for making movies.

“Well, for some reason I’ve gone out and made three features. And they haven’t all been acclaimed, you know. Some people think I’m a genius, and some people think I’m a bloody phony and I shouldn’t be making films. One of the things that has driven me, and I think that I work fairly hard; it’s an obsession, and the thing that has caused this is the inability to relate in my personal life, to develop some kind of substantial relationships. (The obsession) is to try to make it work out in some kind of film where it’s almost like having the relationship with the film instead of a person.” □

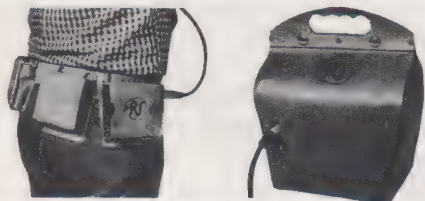
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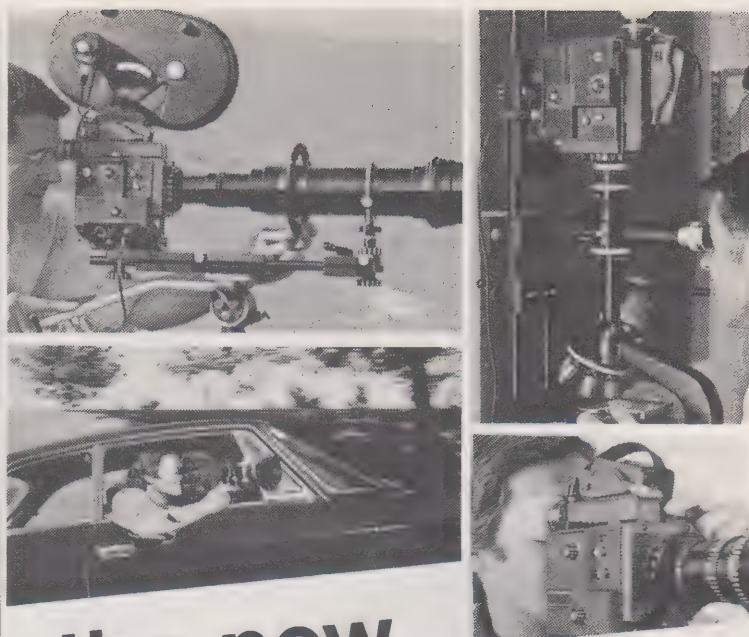
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"The Clinton Special"

Grierson Seminar

Creative Interpretations of Reality

"When two businessmen get together, they talk about art," so the old saying goes; "And when two artists get together they talk about money." Up to now, most gatherings of filmmakers in Canada, both official and unofficial, have been painfully concerned with where the next crust of Kodacolor is going to come from. The first Grierson Seminar sponsored by the Ontario Film Association was exceptional in that it brought together both filmmakers and film users in a non-commercial way and allowed both groups to question, not only how documentary films are made in Canada, but almost more importantly, how they are being used. How important is technique and craftsmanship? Does *Challenge for Change* really change anything; or political documentaries, or television? This talk, and an enormous quantity of translucent sprocketed stuff, filled up a gruelling three days and nights in normally peaceful Geneva Park north of Toronto earlier this month. The only generalization that can come out of this orgy of viewing and self-criticism, is that Grierson's 35 year old war baby, the documentary, is still alive, well and kicking, in the cultural heartland of Canada.

For one thing, the range of filmmakers present was astonishing and sometimes a bit hard to take. Everyone from old timers like Basil Wright who were producing

films when the very word documentary was being invented, through television luminaries, to the shakiest and most headache-producing of independents. The affair was moderated by Allan King, not exactly a stranger to the field himself. One of the more remarkable films to come out of the many presented was one called *Clinton Special* made by a young writer, Michael Ondaatje in conjunction with the Theatre Passe Muraille Company. The film tells the story of a city theatre company which moved to the country for a summer to research and eventually present publicly a series of sketches, pantomimes and musical numbers based on the life and times of the people they experienced around them. They talked to their neighbours, worked in their barns and on their fields, snooped into their photo albums, listened to their stories and then assimilated what they saw and heard down to the last twang to be distilled and re-presented as theatre, "The Farm Show" in the old auction barn. "Why should they watch kings and queens prancing around on the stage," says the director of the theatre company, "why not present them with the comedy, tragedy and drama of their everyday lives?" The result was not only great theatre, ("The only standin' ovation I done ever seen in the auction barn," remarks an oldtimer wryly) but also great cinema, a cinema that weaves quietly and smoothly in and out of the lives of the people, the countryside and the experience of the actors. And for the Brechtian, "levels of reality" freaks, an added bonus in which you witness theatre forming itself out of the clay of experience. When *The Farm Show* appeared on CBC television many people found it puzzling and out of context. It was particularly irksome to learn that CBC had turned down Ondaatje's film before destroying the experience with their own canned version of the play.

Another movie which struck many at the Grierson Conference as exceptional was made as a cooperative effort by Ross Redfern, Rick Ashley and Emil Kolompar over a period of several years. Called *Bleeker Street*, the film shows a group of tenants' losing battle against a consortium of Toronto real estate developers. Like many independent films shown at the conference this film was made by a group of persons driven to produce a film on an issue that was affecting them personally. These films offered a freshness and rawness of experience frequently missing from the smoothly sanded factory products. Even the National Film Board presented its slightly unshaven face with some pretty shaggy *Challenge for Change* video films and Mike Rubbo's strange personal soul searching in foreign lands. (*Waiting for Fidel*.)

The only aspect of contemporary Canadian documentary not represented at this conference was, strangely enough, one which is seen by most Canadians — television documentary. Beryl Fox and Doug Leiterman brought a seven year old film, *One More River* about racism in the American south, and it served as a poignant reminder of what television documentary could be at its probing best. Clearly what Canadian television is *not* today and this is all the more maddening when filmmaker after filmmaker at this conference described their treatment in the hands of those Toronto bureaucrats who decide what you are and are not going to see. Even the National Film Board has difficulty squeezing any of its well greased product through the tube. If this conference showed anything, it demonstrated that there is a lot of powerful, dramatic and meaningful filmmaking going on in this country that is being kept from the Canadian public by station managers not prepared to take risks.

I was a student of John Grierson when he taught at McGill several years ago and I asked him what he thought about television. He told me that he and other members of the documentary movement looked forward to the

coming of television as a most ideal way of getting documentary to the public. Furthermore, "because of the very nature of television, and its necessary and direct contact with actuality, we always regarded television as the child of documentary." He then shook his head sadly and added, "What a pity our child has turned out to be a mongoloid idiot."

— Ronald Blumer

The Grierson Seminar

Bringing together a number of film makers and a critical audience to look at documentary films for dialogue and discussion was bound to create some interesting exchanges. And they were interesting. The framework was provided by the excellent moderation of Allan King, who remained unruffled, objective and perceptive throughout; and the regimentation, not welcome but necessary, was provided by the Ontario Film Association's Wayne Cunningham. Both of these gentlemen performed their tasks exceptionally well, and credit for the success of the seminar should go for a large part to their efforts.

The film makers provided the catalytic agents for the exchanges, a wide variety of documentary films, that were alternately well received, applauded, shot down, provocative, bland, stimulating, boring and exciting. Which was which, in most cases, is a matter of opinion. The audience reactions were mostly surprising: one film would provoke a great deal of discussion, while another would pass on in silence. The reactions had little to do with the type or style of film. Some got things moving and some didn't. The most popular films (I had an applause meter hidden in my back pocket) were Mike Rubbo's *Waiting for Fidel* and Clay Borris's *One Hand Clapping*. Rubbo's film had interesting characters (including Joey Smallwood) Cuban and Canadian politics, and an undercurrent of humour and insightfulness that held it all together. *One Hand Clapping* is a film with a rare intimacy, it is about a deaf mute girl (Clay's sister) and her family. Both films created a mood of shared enjoyment in the audience.

The National Film Board screened a wide variety of films. In addition to *Waiting for Fidel* there was *Still A Woman* (a film on breast cancer) made by Dina Lieberman, a challenge for change film on the *New Alchemists*, Robin Spry's *Action*, Sandy Wilson's *He's Not The Walking Kind*, and the documentary film on Grierson, *Grierson*. The board films illustrated the scope and range of documentary films produced by the N.F.B. and all of them were well received. The only film to provoke an almost total negative reaction was Judy Steed's *Hearts in Harmony*, but the type of discussion that followed was what formed the substance of the seminar. Film makers need interaction and questioning, to consider the implications of their work. If the seminar had any problem it was bringing up questions and leaving them hanging there, when one had the feeling of wanting to go into an issue in more depth.

It might be a good idea for the next seminar to present the questions raised in this one. This would establish a focus for the seminar and establish some continuity from year to year. The participants in the seminar could write to the ONTARIO FILM ASSOCIATION and give their views. However, for the first time around the event was a worthwhile provocative experience. Film makers were given the opportunity to evaluate and assess their films in terms of the audience, the audience had the opportunity to explore and question film makers about their films. And all of us benefitted from the articulateness and perceptiveness of Basil Wright, Roger Blais, and Patrick Watson. The sponsors of the seminar deserve our thanks for their perseverance in making it happen.

— Peter Bryant

David McCaughna

BRENDA DONOHUE



Critics and Toronto theatre-goers have been saying for quite awhile that Brenda Donohue has star quality. She has the marvelous, undefinable aura onstage that keeps audiences riveted on her. But, unfortunately, having outstanding acting powers still doesn't mean much in Canada. To possess star potential here means that one will probably wind up going to the United States or Britain if one wishes to have it realized, especially on film. At twenty-five, with two recently made Canadian films under her belt and a string of superbly created stage roles, Brenda may try her luck in other places soon.

Neither of Brenda's films has been released to date. *Me?* was filmed a year ago and its fate remains unknown although rumours circulate from time to time that the film will be given a public showing. The producers will give it a test run at Cannes this year. *The Mourning Suit* may be released next fall, but knowing the precarious state of Canadian films and their high disappearance rate, one remains dubious until the film is actually showing in a theatre.

"On both of my films," says brassy voiced Brenda, "I kept telling myself that films aren't really shot this way. It's because it's low-budget, I kept saying." Each film was made in a hurry and Brenda found the frenzy disconcerting. "I'd like to do a small part in one of the American films being done here — they allow you to linger on things longer, they have the budget that allows time to rehearse and plan and that would really make a difference. Low-budget films don't give you enough time to work or prepare for a part and that would make such a difference. You have to worry about too many little details, like

doing your own hair, so that you can't concentrate on the role." She tells about an actor friend who recently worked on an American movie where they were given a luxurious three weeks for rehearsals.

Brenda is a product of Toronto's underground theatre world. She grew up in the placid Beaches area and started acting professionally at age nineteen. Although she had no professional training, she's not the product of an acting school — she was noticed from the beginning. Within a year or so of her debut she was playing major roles. Brenda is a natural actress and her roles have gone from the kooky sexpot in a Joe Orton black comedy to a flamboyant neurotic in plays by young Canadian writers.

When I spoke to her last summer, Brenda had just completed her first film, *Me?*, and was still shaking from the experience. "I was scared stiff making the film" she said then. "It was so different from working on the stage and there were so many things to learn. It was a fantastic opportunity for me but I don't feel so hot about it now. I'm not a very technical actress. I rely so much on my spontaneous reaction to a character and when I go on stage I'm a blank and somehow it just comes to me. But making a film you really don't do that and there are so many technical aspects to working in a film that I just didn't know about." It sounded as though Brenda would never want to make another film. She found the camera very intimidating; a relentless eye that she didn't know how to cope with. "I was just too speedy," she added.

In *Me?* — a film adaption of Martin Kinch's stage play — Brenda played the part of Chloe, a role modeled after

one-time pop singer and Toronto personality Gale Garnett. Terry, the central character played by Stephen Markle, is a writer whose life has become so complicated that it has stymied his novel-writing career. Separated from his wife, Terry lives with the very demonstrative Chloe. The pressure bears down on Terry as his wife returns along with a homosexual friend from university. The demands they all make upon Terry force him to consider some decisive action.

Last summer Brenda was despondent about her screen debut and said that should she win the Olympic Lottery top prize she'd make *Me?* over again. "I'd like to do that just because I learned so much from making it that I would like to try over again. I wish I'd known about camera technique and how a camera works when I started the film. For instance I found it very hard to do reaction shots for the camera, they seemed so phony to me." Brenda says that she also found it difficult keeping up the energy level for the role and that it was very hard to keep it consistent from day to day. "I couldn't keep it up. There were so many things to concentrate on: the blocking, which I was always forgetting at first, and the lights blinded me. You have to be so careful about your movements and how fast you talk in a film. But I was especially nervous at first because they had me driving a jeep in the film and I don't drive at all so that really bothered me and I had some close calls."

Then along came *The Mourning Suit* last fall. Directed by Leonard Yakir and filmed in Winnipeg, it proved to be a much better film experience for Brenda and she's altered her opinion about film work now. In short, the film concerns a young music student and his relationships with a few women and his disillusionment with music school. In the film Brenda plays a nurse who's had a child by the student. Her role took a week to shoot.

"I've really changed my mind about film after doing *The Mourning Suit*," she says now. "After such a horrible experience on *Me?* and the episode of *Collaborators* that I did, I've learned now. There's such a vast difference between stage and film and now I'm learning about it and how to deal with it. The camera is so close. I think I didn't know how small to be at first. Film acting is much more subtle. While making *The Mourning Suit* I was much more relaxed and I gave a better performance, I feel. I have learned to relax my face. And I concentrated on keeping my eyebrows down." On stage Brenda uses her eyebrows very effectively, often accentuating her emotions. "But it isn't a good thing on film; it's too broad. It's good to learn something and get better and now I'd love to do more films."

In *Mourning Suit* Brenda played what she describes as a stereotyped part. And she contends that nearly all of the films roles available to women in Canadian movies are stereotyped characters. "I accepted the part because I thought it would be an exercise in relaxation and in the rushes I didn't look as tense as I felt, so I think it was a successful experience." But she'd like to take on a really exciting film role, one that would expand her.

In the meanwhile, Brenda Donohue isn't waiting around, moping for film roles. She's realistic enough to know that they aren't going to come pouring in, no matter how excellent she is on film. She'll continue to work on the stage, and perhaps go to the U.S. to see what opportunities are there. But should a real Canadian film industry ever evolve, there's no doubt that actors like Brenda Donohue will be its stars. The acting talent, the future bright lights of our possible screen culture, are being nurtured on the stages of live theatres across this country. Brenda Donohue and other actors of the same calibre in this country may someday be our very own household names. ☐

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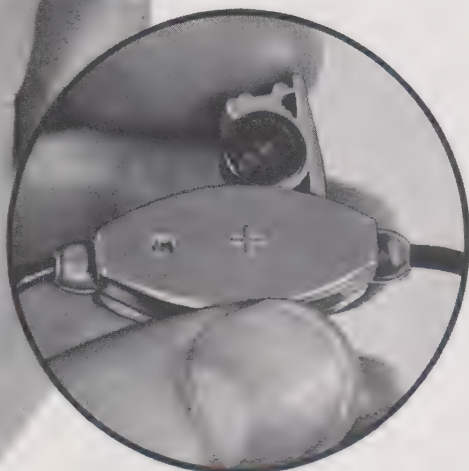
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BYRON BLACK

by clancy



Infinity as a studio is the creation of Byron Black's sense of humour and dedication to the vast concept of film. His films, often not considered films, run the gamut from an instant barrage of 35 frames of motion picture film put together in a slide to negotiate the scientific precepts of film as such and transcend them to a carefully keyed slide/sound presentation to a motion picture shot at phenomenally slow speeds to capture the essential rhythms hitherto unseen in traditional film.

Byron Black has been working in film since 1964 and "in a heavy duty way since 1969." He arrived in Canada from California four years ago and is working on his citizenship. He has two feature films to his credit (*The Master Of Images* and *The Holy Assassin*) as well as numerous short presentations and slide movies. He has also made commercials in Rio to escape the lovely winter weather of Vancouver. They were never aired. He also has his own television show on Cable in Vancouver.

Listening to other filmmakers speak on Black, as I had the opportunity to at the Canadian Film Symposium held at the University of Manitoba earlier this year, you rapidly form the impression that not only is Byron Black the most notorious Canadian filmmaker but also the most maligned. After talking with Byron Black and seeing his exhibition, *Infinity Lights Up*, his competence as a filmmaker and understanding of the medium are more than apparent.

Let us travel through infinity as Black lights up on Black.

What is Infinity Studio?

Infinity Studio, like all of my work, is kind of a joke because infinity is a vast concept which the finite mind cannot grasp by definition. But, the studio is a conscious delineation — Infinity Studio — and the prefix is 'an', An Infinity Studio, because there are many infinity studios as a matter of fact. My infinity studio is concerned with film, video and live action as well as other media.

Such as?

Since I've gotten back into working Cable Vision and got my own TV show, I've gotten back into making slides for example. I didn't make transparencies for ten years, with very few exceptions, and now, suddenly, I've started to get very interested in making transparencies again. More in the 35mm and 2 1/4 format and collaging. For example, I use 16mm transparencies, motion picture film, and I mount it in 2 1/4 glass slide mounts for a movie of 35 frames. So you have 35 individual pictures and you have a micropheesh style so that the media more and more tended to inter-relate for me. Some of the slides in the show today (*Infinity Lights Up* at the Canadian Film Symposium III) were condensed from 12 inch colour transparencies from various observatories and they're quite lovely images but none of them are infinity.

You're from the West coast, right? There seems to be a lot happening out there in the arts.

We're very busy. We're called the talented losers because we are all very creative and we're all doing quite original things we think. But there's no money happening. So, everyone's starving in a very genteel fashion. I've often thought of putting a disclaimer and a thank-you at the start of my films: The producers of this film offer their grateful thanks to the Unemployment Insurance Commission of Canada, without whose kind and unconscious co-operation this motion picture would never have been made. U.I.C. Motion Pictures. However, UIC is starting to be rather thin because a hundred dollars a week was quite fat two years ago. It was okay, but last year it was

tough and this year it's ridiculous on a hundred bucks a week. And yesterday (at the Film Symposium in Winnipeg) we sat there and listened to Chalmers Adams about feeding the egos of the filmmakers and they've got to have \$400,000 and \$500,000 and \$600,000. I'm saying to myself, 'What kind of dynasty does this guy come from? It's like some kind of space warp.'

The big money ideas seem to get bigger the farther east you get in Canada.

The big money ideas are quite prolific. It's a feast or famine business and as a business, I think, it's the business part of it that has killed film. Because I'm a magician. The nature of film was perverted and subverted and derailed and distracted and totally ruined after about 1920. What happened was motion picture, movie, kino, cinema started off as basically magic lantern acts and the work of the early guys was totally magical. As a matter of fact Melies was a magician himself and he used cinema in a magic fashion. The early filmmakers were either P.T. Barnum types or vaudeville hustlers or people who were intrigued with the idea you could put transparent frames up there and start to run them and see them in motion. Mybridge, the early crank machine people and the early movies were far-out. Hey! There's a fire down the street. Quick, get the leading lady and get the camera and we'll go down and figure out some kind of plot while the fire engine's putting out the fire. So they got into their truck and rushed down to the fire and they got out and they thought very fast and said: What if your old mother's in there. You think she's in there but she's actually not in there and you start to wail and scream to the firemen, right? Then, she comes running down the street. So they filmed that and they created the story around improvised situations but also around structured situations at the same time.

Couldn't that at times be a conflicting thing?

In terms of the I Ching it's part of the dynamic balance of the universe. There is no such thing as accidents, there is coincidence. Coincidence means the intersection of two lines of force in time and space. In Jung's term this is called synchronicity and that made movies a live wire medium. Okay?

What do you see as the currents underlining present day film?

Well, there are subversive currents running through film today and one of them is home movies. I think you're going to find in the next few years the emergence of the home movie as a great art form and culture form and anthropological depository. Whenever I have showings and I show home movies it's always devastating because a home movie from 1950 looks like one million BC Atlantis. The consciousness and the clothes and the people and their self-conscious gestures are so completely different. Anyway, the home movie thing developed the 8mm industry and the 16mm industry and in the 60s you've got college kids with movie cameras making experimental films, loaded on acid and rock'n'roll and doing far-out films. This was happening all through the years by the way.

Experimental film has always been with us on the outside.

Yeah, experimental film was happening from the early days but always in the underground and on the outside. But in the early 60s it started to happen on a big scale and then you had television coming along and the effect of television is unspeakably vast, in terms of the actual physical, physiological, psychological, psychic mutation

of the human consciousness.

What is the effect of all this on film?

Those things have now lead to the point where, theoretically, and in fact, the medium is becoming very sophisticated. Small recording devices, wireless microphones, portable 16mm cameras, 16mm stock which looks so beautiful when blown onto a gigantic screen such that you've got the quality you couldn't get 35 years ago and fairly inexpensively, so that your average middle class citizen can go out and make a movie for himself in 16mm or super-8. Super-8 is beginning to get to be a fantastic medium because super-8 is getting very very good. It's getting into sync sound and into the professional category.

How does this relate to things like the Canadian Film Symposium happening now?

This conference is highly irrelevant to what is happening in the society at large. This conference is devoted, in terms of the participation of most people here, to trying to revive and sustain this dinosaur. What Len Kladý called the dinosaur of motion picture production. It's totally obsolete. It's like the railroads — which is a large physical plant, old fashioned thinking, over-paid professionals, too much diversification and too much specialization. They're talking about \$500,000 budgets and there are people starving to death in the streets of India and Africa and South America. In Canada there are people who are hard-up, and the large motion picture theatre, which is a palace of some sort — a palace of fantasies — well, it's lost out. It's just not happening anymore. What's happening now is television and people wanting to see very specific kinds of things so the only way the big theatres manage to survive, apart from their land value which is considerable, is by showing specially prepared numbers.

I don't see how this really relates to the kind of films being made now. Is that all there is to it?

No. The problem is that most filmmakers themselves are basically very troubled people and they're full of confusion and they're full of unripe ego and they're full of a lot of things which they think they have to work out on the screen but they often don't admit this. So what you have is a combination of commercial intent with self-therapy and one eye on the box-office and one eye on what hit last year on Broadway or what was last year's best novel and one eye on one's own problems. As a matter of fact, as a filmmaker I tend to hang around mostly with musicians because the way I create film is much the same as the way they create music. You get a rift. A bass line. You improvise from there and you jam with other people. You push and you pull. Each person lets the whole thing be influenced by everybody else. As opposed to: I'm the director and you sit over there and you smile this way and so on and so on. Few films are created that way because the dynamics are very static and very ordered and most filmmakers — the kind of personality which tends to drip into filmmaking — are very authoritarian. Most of the filmmakers are people who need attention on a vast scale. What I'm saying in brief is that filmmaking tends to attract a very unhealthy kind of personality. That isn't said in a prejudicial sense, it's said in an experiential sense. That is, in terms of musicians or visual artists for that matter, filmmakers who call themselves filmmakers per se, a lot of them are in trouble, they're drifting.

With all this in mind how would you define film, as such?



All film is propaganda.

Would you like to elaborate on that a little, if you don't mind?

All motion picture is propaganda and one like **Triumph Of The Will**, for example, is very useful because it shows us in a very naked sense something which works on us and something which is magic on us and tends to convert us to something which we are anti-thetically opposed to and we are able to see that. All film is like that. Any filmic statement is propaganda because you're looking at it on a gigantic screen in a darkened room. The stroboscopic effect of the motion picture has a physiological hypnotic effect on the human brain. You see, it's a magic lantern, but the message creeps through too.

A praying mantis sitting in there would see discreet flashes of light and then a flash of light again. Persistence of vision is paralleled by persistence of concept. What you get in motion picture is discreet image and discreet concept. The successful motion picture will let you sew together discreet images and discreet shots into a continuous flow. That's the idea of cutting. You cut. The professional editor says, a cut perceives a bad cut. The cut should be unconscious. The images, the idea, should be unconscious. I think it's an exercise in unconsciousness and what I work in is called the theatre of consciousness because it's a kind of an awareness and it's using cinema to heighten awareness not to deaden it, and that's what people have been fed and they are used to having their awareness deadened by the big silver screen.

In other words, what you're working with is film as stimulus.

Film as stimulus. Film as catalyst. Yes. For psychic and spiritual change — it's about time. Movies, by and large, because of their history and their tradition and the fact that they're escapism don't deal with real thoughts and fears and I'd like to find some way to deal with them and still keep the entertainment.

Because you've got to entertain and . . .

Awaken. Godard's favorite statement is, 'Film is truth 24 times a second.'

How does the experimental film, like your own work, come across to the audience?

Film for the vast majority of people, even if they are artistically inclined, means movies. The movies. And if you're trapped in a dark room with a lot of strangers sitting around you and there's something strange happening on the screen and it's not the movies, then it's difficult for the average person to deal with. Which gets me to my next point. It's very different from music, and the musical medium is my ideal in terms of one which the visual medium could parallel in its creation. People are very open towards new musical experience. The musical experience isn't necessarily challenging intellectually the way the visual experience is. It works on the heart as opposed to the mind. Music tends to work intuitively and you tend to accept the sound experience without questioning. You can have more than one thing happening at the same time. The visual thing is totally linear. It's intellectual so you tend to get your teeth in it intellectually and to challenge it at every point. You want to understand it. You don't have to understand music. You can listen to Pink Floyd and not understand what's happening, you just accept it.

So, you would prefer an audience to approach film in a totally musical way? With total openness?

Sure. I've tried to make films for that sort of approach and it's been disastrous. Audiences have hated it and hated it and many have loved it.

What films have you made? Could you tell me a little about them?

The Master Of Images was my first 35mm motion picture film, a feature length experimental spiritual comedy which opened in Vancouver in October 23, 1972 and totally wiped out the critics and the audience because they weren't prepared for it. And they didn't like it. And they felt ripped off. A small number of people appreciated what it was all about in spite of the fact I was saying in the movie, it's only a movie. The second one was called **The Holy Assassin**. It was 65 minutes in length as opposed to 90 because I also realized that the people these days want their fast-food entertainment. They want things to begin. Get the message out. And finish. And they want to get out. Entertaining somebody for 90 minutes is a very tough number unless it's a concert.

What were they about?

The Holy Assassin is the story about a spaceman who's missed dimensions and crashed on earth and finds this planet full of savages and dope-crazed cocaine dealers who are out to rip him off and he tries to escape time again and he eventually has to learn to deal with earth consciousness and to live here. Which is an allegory, that we're reborn into earth form and we have to deal with it for better or for worse.

How long did you work on these films?

The Master Of Images I shot with a group from the Vancouver free university in the summer of '72 and it

was very much of a shooting spree. Total improvisation. I had this idea about a bald-headed, nutty, zany spiritual master who also was a bit of a phony. Who was the master of images by the way. Who's also making the movie (laughter). And these people who come to him for spiritual enlightenment and feel totally ripped off yet enjoying it and not knowing quite where they are. That was shot in the summer of '71 and put together much by a two-man team. Like, total filmmaking. Shooting, editing, putting the sound tracks together and mixing and so on. Premiered in October '72 and sank out of sight. The second feature started in March of '72 and it was completed over a two year period in bits and pieces. A hundred feet there. Five hundred feet here. It premiered in March of '74 and **The Holy Assassin**, my second feature, has the distinction of being rejected at the fifth annual experimental film competition in Brussels, Belgium.

Why?

I guess they didn't like it.

It must seem quite an honour to have been rejected since you're an experimental filmmaker entering an experimental filmmaking competition.

Lots of films don't make it there, actually. Anyways, they're both very high energy, mixed level, noisy sound tracks, high speed, collage structure and I'm beyond that now.

A barrage of images concept?

You have to sew it together yourself. They're both very unfinished movies. They're like music in that they leave you an opening to fill in your own content. The problem is that people aren't used to that by and large and they want everything supplied. Most movies give you so much redundancy that you could go to sleep and still get the picture because everything builds to get the shot. The sound. The cutting. The editing. The lighting. The movement. The dialogue. Everything goes towards the same direction.

What you're attempting is to compose your images on the screen in a totally musical way and sensitivity?

I'm a latter day twentieth century man who lives in the era of cassette tape-recorders and fast food and video-tape technology and so I like to do things in a very very Zen lightning fashion. Fast, easy, cheap and effective.

You said your direction has changed since the two features were made. What direction are you moving in now?

The idea is growth. The idea is that — what I'm trying to do is catalyse my own psychic and spiritual growth. What I was doing at the time was that through the dynamic and psychological manipulation of the medium of myself and of other people and of the images. Those changes definitely occurred and there was growth. There was hybridization of perceptual structures and the next stage I went into was — I've always been on a strong spiritual bent. In '72 I embarked on a couple of devotional yoga paths and at the moment I'm involved with yoga meditation and Hindu meditation and also Tibetan Buddhist meditation. The 'I' is not doing it anymore. It's being done to me and through me by the higher forces and I'm trying to dedicate my film work to serving these higher forces. It's not easy.

Some people might label that as bullshit hype.

Fine. It's a free country. It's a free universe for that matter. It's a free infinity! Radio Free Infinity is on the air! □

Fantasy, Film and Feminism or An Affirmation of Male Paranoia

— A. Ibrányi-Kiss

Amazing! Some people actually read the last editorial in Cinema Canada and many expressed anger/confusion/resentment/curiosity at the overt sexism so daringly flaunted. I felt some clarification could be useful and have written this Refresher Course in honor of International Women's Year.

Scene I

Seven people hurriedly race through formal introductions, nervously joking because they have five minutes before taking part in a panel discussion. Their tension is heightened by realising that their work-areas are too eclectic to result in a focussed, coherent discussion. The little group includes two documentary filmmakers, an actress, an artist/feature film director, an animator, a personal film maker and a magazine editor. The reason they were lumped together? Similar genitals. (The topic was Women in Film.) "Tell me, sir, on behalf of men working in films. . . ."

What this article isn't

It isn't an article on women in film.

What this article is

It's a patchwork collage including several possible topics for others to cover, a piece on Canadian feature films directed by women, and utterly subjective opinions on feminism.

Portrayal of women in Canadian films

Dismiss this topic because it doesn't really exist. Although Québec's films often portray women in major roles — these roles generally symbolise Québec itself and do not delve into what it means to be Québécoise or what kind of people the individual female characters may be.

Canadian films have even fewer major roles for women. When they do, the women are Ultimate Victims and the occasional exception allowed a glimmer of hope is soon abandoned by the plot.

This is not necessarily bad. Male writers and directors could be evading women as a group and as individuals because:

- a. They know they don't know
- b. They refuse to deal with the situation preferring retreat into buddy-buddy films completely ignoring women (Close your eyes and it will go away . . .)
- c. They know they'll get pounced on regardless of what kind of women they invent
- d. With acute understanding and sympathy, men have realised they're not capable of creating relevant female characters and are waiting for women to show them the way.

e. They're sitting in the bushes . . .

Most probably, it's all of the above — choose your answer on the basis of your hard-won levels of awareness and cynicism.

Women film workers

Here's a great topic for an article! Historically, women were always editors or negative-cutters. The requirements explain: both jobs are tedious, requiring Patience, Endurance and Perfectionism. Nonetheless, editors can make movies from garbage (often do), comedies from out-takes, epics from telephone directories — they can make or break any film technically and artistically. Many women have earned great respect for their achievements in this field, but now there is growing interest in such 'technical fields' as camerawork, sound and lighting. Women are steadily breaking into these male bastions, and creating a (legitimate) threat to the big burly guys as well as livening up beer-breaks.

Women script-writers

This whole field is a mess — for men as well. It would be interesting for some analytical mind to explore how it is possible that a country blessed with so many major writers, poets and novelists (many of whom are also women) has not produced a teeming mass of script-writers? This wierd situation is changing, but right now it's still a mess.

Women making non-feature films

Thank Goddess there are so many women invading most areas of the media, we can look forward to still more books and articles on women making all kinds of beautiful documentaries as well as experimental, theatrical, personal, animation and historical films.

Women directing feature films

Yes, Virginia, they exist. Sylvia Spring directed *Madeleine Is* (1970), Mireille Dansereau made *La Vie Revée* (Dreamed Life — 1973) and Joyce Weiland is completing *The Far Shore*. (Not included is *Reason Over Passion* — 1968-69 — Joyce Weiland's brilliant feature-length thesis on Canada, because the title 'features' generally refers only to films made for theatrical release.)

Madeleine Is and *La Vie Revée* make a spectacular double bill — both as the first two features directed by women in Canada and as an excellent historical progression of the women's movement. And they both deal with female fantasies. . . .

Why female fantasies?

When Freud's daughter was asked why psychoanalysis is

on the wane, she replied that people used to try changing themselves to fit society but now they want to change society to fit them.

That's partially true. What it omits is that all oppressed groups eventually realise that major changes cannot be effective if new structures are created by the same consciousness which resulted in the old orders. For women, this meant we had to get at the root of our crippling fantasies to begin to define ourselves.

Feminist writer's confession:

Voice over despair, "It's enough to make me scream! Every time I look at Paul Newman's baby-blue eyes I feel like washing his socks!"

Female Fantasy No. 1

HE is sensitive, attractive, intelligent, understanding, and HE will mysteriously enter our lives and drive us mad with passion. This mythic male was created larger-than-life to compensate for women feeling just a little too small to cope. Amazingly, we held on to Mr. Everything for years even *after* getting politicised — we just added 'politically aware' to the list. . . .

Fantasy, Film and Feminism

Madeleine Is — concerns a young woman becoming aware of being exploited in society and in personal relationships. Historically, her story was shared by millions in those years. Women made their historical break with the New Left when we saw that the radical men we aligned with to change society still expected to come home to comfortable hippie pads and have dinner cooked.

Yet, when **Madeleine Is** was released, nobody could wait to put it down. Critics frothed, box-office figures were desolate, and the kindest thing people could say was: "Too bad — she's a talented filmmaker but this is such an awful film. Technically amateurish, the content is flimsy, it's just bad." Years passed and **Madeleine Is** became a skeleton in Canada's cinema closets. It was the Most Bad-Mouthed Film Ever Made in this country (and I had missed it).

A few years ago, there was another screening. Expecting the worst, I nonetheless decided to see it and was:

1. Totally mindblown
2. Then ANGRY
3. Finally, philosophically resigned.

Why? For one, **Madeleine Is** is technically one of the best films produced under the Canadian Film Development Corporation's low-budget programme. But it's also a good film and is *still* a relevant account of the chaotic sixties. As for content — if anything, the film tries to say everything about everything. As film critic Natalie Edwards explained in her account of the Women and Film Festival of 1973, "By the end of the delightful film I only wished that Spring hadn't bitten off so much for this first feature. But her fault is not uncommon, I discovered after a week of viewing women's films. The general tendency of women directors seems to be to cram their films with meanings and motives on as many levels as possible, almost as though they felt they'd never get another feature to make and had to say everything while they had the chance. And maybe there's something to that."

Certainly, the critical reception of **Madeleine Is** supports that argument — but what was so objectionable in that film? Numerous movies of the time dealt with political movements and many of them used fantasies to define their characters' consciousness. Yes — except that most films contained male fantasies — men's versions of themselves, of women, of the world. Although fantasy as a tool for self-discovery is quite acceptable, it was deemed heretical to explore women's fantasies.

Then came **La Vie Revée**. Although critically acclaimed (receiving the Wendy Michener Award for High Artistic Achievement, as well as Best Editing on a Feature for Danièle Gagné at 1973's Canadian Film Awards), Mireille Dansereau was condemned for not making a political film — by male leftists! With wounded dogmas they insisted on their Correct Methods of Being Political with as much outrage as those rightists who espouse Paternalistic Pedestalitis. (PP maintains that women should be on pedestals and not in the mainstream of life, "You're too good to join us, dearie. . . .")

In the years between **Madeleine Is** and **La Vie Revée**, women had discovered that:

1. Politics is human complexity multiplied
2. Feminists are humanists in a sick society.

Thus, the film reveals the political maturity women had achieved. **La Vie Revée** essentially concerns two women who have become aware of the systems **Madeleine** was just starting to question. They are a bit older, working, and they are friends. Together, they embark on destroying obsolete fantasies (Mr. Everything), finally becoming free to realise who they are.

Where do we go from here? Our next major breakthrough will be Joyce Weiland's **The Far Shore** — loosely based on Tom Thomson but essentially delving into the leading woman's character the feature concerns Canada's national identity and history. It will be brilliant — it has no choice.

What does all this mean? How will women change film? How will they change Canada?

Canada is desperately searching for its identity, not having a language barrier to stop our cultural massacre by the friendly natives to the south. Québec created its indigenous cinema when it became politicised. In English Canada only women have achieved this awareness, men are still aping "rugged individuality". Therefore, the strong emergence of women into Canadian filmmaking is needed for cultural survival.

Is there no end to this? (No) In terms of world cinema, women such as Lina Wertmüller, Agnès Varda, Elaine May, Márta Mészáros, Barbara Loden, Sarah Muldoror, Vera Chytilova, Margeurite Duras, Nelly Kaplan and many others are bringing the fresh vision cinema needs so desperately after the stagnation which followed the early sixties. Their major contribution is the rediscovery of humanism and a commitment to Life which male directors, with few exceptions, lost as payment for the absurd separation and polarisation of the sexes.

And then what? One of the first traps of the women's movement was hatred of men — that is dying out. Now, we will have a few years of female chauvinism. (It's much harder to overcome.) When that is also transcended, we will all become fully human regardless of sex. Then we can explore the beauty of human-ness. It should be fun. . . .

Scene II

(Have you noticed how cyclical the logic is in this article?) Several hundred people are joyously crammed in a sculptor's studio on a gloomy Sunday afternoon drinking wine and exchanging plans/hopes/dreams/project. There are people working in radio, television, art, journalism, film and who-knows-what-else and they're all thrilled and exuberant at being part of such an eclectic and successful group. There's no way to meet everyone, so numerous vows are made to meet elsewhere and do it again. Everyone leaves with renewed energy to get back to working — rejoicing in seeing that, contrary to our normal work environments, half the world's population really *is* made up of women! □

OPINION

Whither (or is it wither?) The Small Film

"In movies it (Secretary of State's department) will certainly require that the CFDC disentangle itself from its relationships with Hollywood businessmen and Hollywood-style Canadian businessmen — relationships that have been, for the most part, artistically and financially disastrous."

"The CFDC should re-examine its approach to film funding and perhaps concentrate on making more and cheaper movies."

... Robert Fulford
Toronto Star — 27/12/74

As a director of Vision IV Productions Ltd., it will come as no surprise to anyone that I totally disagree with Bob Fulford's first statement. I'd be happy to present my arguments on this at a later date, but I would like to confine my comments in this particular column to the second sentence quoted.

I do agree with Fulford that the Canadian Film Development Corporation should re-examine its approach to the funding of low budget films, but along different lines than I think Bob has in mind.

In the real world of movies, internationally speaking, a low budget film means something under \$1 million. By CFDC definition, a low budget film is thought of as something in the neighbourhood of \$125,000. In my opinion, if the CFDC takes Fulford's advice and concentrates on "making more and cheaper" movies they will simply be wasting money on an increasing number of movies that will never be seen.

Someone with incredibly great powers of persuasion actually got *Monkeys in the Attic* into a theatre in Toronto supported, in fact, by a not bad print campaign. It lasted a couple of weeks. The excellent of-its-kind, *The Hard Part Begins*, was not only given a reasonable chance at exhibition as well as sound promotion, it had unanimously rave reviews going for it, as well. Still nobody went to see it. How frustrating for all concerned!

Alright Mr. "Hollywood-style Canadian businessman", (as I'm sure I'm tagged by Mr. Fulford), if there is no CFDC low budget program for the making of theatrical features, how are fledgling writers, producers and directors going to get to make pictures?

I suggest the television route, obviously. Here's how it could work. . . .

Once a project is approved as viable by, say, the CBC and the CFDC, the CBC matches the CFDC's \$60,000 investment. By viable, I suggest the most important elements are script, director and producer . . . probably in that order. The independent producer finds another matching \$60,000 from private sources as at present. (Corporate funding or 'sponsorship' as on NET in the U.S. could be explored.) In addition, if the project fits within the parameters of OECA, it could come in last with \$10,000 — \$20,000 as development money in exchange for rights to secondary showings on existing provincial educational channels plus ancillary education rights.

Then, with a budget of \$180 — \$200,000, the promising producer could go off and make his film for the small

screen. Perhaps with guidance from an experienced member of CAMPP. While the kind of money we're talking about is low by U.S. standards, the Canadian budgets, particularly above-the-line, could be pared down to a minimum.

In addition to the sense of fulfillment the independent producer would have at being able to mount his project, he would have the satisfaction of knowing that there would be a viewing audience for it. Sure, he may feel he would have to compromise a little in terms of film content, but that's getting to be less and less of a problem these days and it's a small price to pay, anyway.

The CBC would, to quote Judith Crist, "triumph in an arena it can well make its own — the small, personal art film that cannot survive in the theatrical marketplace" for relatively little money compared to costs of other drama programming.

And the CFDC would be playing the truly developmental role assigned to it by the Secretary of State. Hopefully, it could recoup its investment from TV sales outside Canada.

Over to you new Independent Producer and Michael Spencer and John Hirsh.

Richard R. Schouten

Let's Repatriate

Now seems to be an opportune occasion to bring back some of the Canadian money that's filtered across the Canadian/U.S. border daily. Nationalize the auto industry? No. Forbid sunny sojourns to Florida? Hardly. Prevent *Time Canada* and *Readers' Digest* from publishing? That's a step.

The federal government is taking the initiative in the publishing industry by setting down guidelines for American produced subsidiaries. Any magazine with a parent office outside Canada must make significant changes in content to benefit from the assistance now afforded magazines produced in this country.

The third week in February saw the beginning of a takeover bid by Standard Broadcasting Corp. Ltd. of Toronto of Bushnell Communications Ltd. of Ottawa. Stuart Griffiths, president of Bushnell, will not oppose the takeover. Apparently his company, through its TV station CJOH, has suffered dramatic losses in advertising revenue. It appears that CJOH can't compete. One could say that if CJOH can't compete with CTV or Global for the advertising revenue in the Ottawa market then it's not a viable company. In *The Globe and Mail Report on Business* of February twenty-second Griffiths identified his main competitor, WWNY. Is that Global, C.B.C. or CTV? In fact it's a station broadcasting on channel seven from upstate New York. However, it doesn't operate from New York state. WWNY has advertising offices in Ottawa and competes directly with CJOH courtesy of the local cable television company.

CJOH is not an isolated example. In Winnipeg a similar situation exists with at least one North Dakota station maintaining sales offices in Winnipeg. The U.S. broadcasters are able to apply a much lower advertising rate than their Canadian counterparts and so naturally the adver-

tiser will seek the best return for his dollar. Businessmen in Buffalo and other border cities don't advertise up here because most U.S. cities are not as completely covered by cable companies as we are here.

What about *The Edge of Night*? *The Smothers Brothers Show*? *Sesame Street*? While trying to repatriate Canadian television advertising revenue there is an obvious danger of limiting Canadian viewers to a diet of domestic programs. That is neither necessary nor preferable. All the programs listed above can be seen on Canadian stations. If the public wants to watch programs that are produced in America then the answer is simply to continue our practice of buying the product and receiving the financial returns ourselves. To my knowledge, no one has seriously considered importing the B.B.C. or Thames TV on cable and yet we still receive programs from both these British outlets. The American border stations are not necessary to our continued viewing of American programs.

All elements of the film production chain would benefit from this change in policy towards American television stations that are currently using our cable systems as direct link to the Canadian advertising dollar. Domestic production would become financially possible. Men like Paul Almond and Norman Jewison learned some elements of their craft through Canadian television production. When they worked in the industry here we were in our TV heyday. That period is over. Rather than lamenting over the good old days, let's bring home the bacon and begin again.

For readers in communities where this phenomenon doesn't occur here are a couple of examples. Being an avid Canadian I watch Canadian hockey players play hockey for American teams. In the case of the Buffalo Sabres, I can watch a hockey game Sunday afternoon or evening on WKBW-TV from Buffalo. Many of the commercials are for a state savings bank. Fine, that doesn't appeal to anyone but Americans. But "(whistle deleted) Mable, Black Label!" does. Carling Breweries is a Canadian firm. One of the other examples I can cite will appeal to most Canadian nationalists. *The Tonight Show* is carried by WGR-TV in Buffalo and can be seen by many cable subscribers in southern Ontario. Recently, during one of the extended commercial breaks, there was a public service announcement for a library. WGR-TV, like all broadcasters, was trying to maintain its image as a service to the community. The library system in this case was operated by the city of Toronto. If one is willing to stay up late enough you can hear the Canadian national anthem played before *The Star Spangled Banner* at sign-off. Keep the customer satisfied.

Bringing the Canadian advertising dollar home will mean a great deal to a number of people in related industries. If Global was competing with Canadian-owned television stations then that corporation's struggle to get out of the red would probably be shortened by months, possibly even years. As it stands there are too many groups vying for the limited Canadian market. In the *Globe and Mail* article Mr. Bushnell claimed that the rates charged by WNY are more on a par with radio advertising price structures.

D. Trevor Davies

Entertainment Films

After having had a very long and varied experience in Motion Pictures beginning in England prior to 1924 and continuing since that time in Canada, this writer feels he may have some contribution to make through these opinions, observations and suggestions in respect to the making of entertainment films in Canada.

Whenever a writer views a film via television, the

question which comes to mind is, "Is this a see-again movie or not?" Some of those I have classified in the see-again category are films like *A Christmas Carol* (Britain), *Enter Laughing* (USA), *Pimlico* (Britain) and *Shane* (USA) among many more. To date, I have been able to grade only one Canadian film as see-again.

That film was not a story in the strict sense of the word, but an extremely well-made, well-acted and convincingly told episode on television. It concerns a little boy who wanders away from his parents while they are transacting engrossing business in a downtown bank. It is near closing time, and the child strays into the vault, unseen, and hides. A turmoil naturally occurs, revealing that the vault cannot be opened until the next morning. The remainder of the film is taken up with what must be done to rescue the child before he suffocates. This is not a new film theme, but the point is that a good film can be made in Canada.

The impression received by this writer is that Canadian film makers work too hard to label their products as Canadian. Their films have been too provincial in character, as though filmmakers have been too concerned with trying to capture a Canadian Atmosphere while very noticeably striving to avoid copying U.S. or British films.

This may stem from the knowledge that U.S. films created an image for the United States by means of their westerns, etc. But it should be remembered that these began very early in the making of entertainment films — at a time when Canada was mainly rural in character. Furthermore, even as early as this, U.S. productions were not confined to shooting only U.S. stories and locales. Movies such as *Orphans of the Storm* with the Gish sisters and *Hunchback of Notre Dame* (both shot in France) or *The Sheikh* or *How Green was my Valley* about coal-mining in Wales, illustrate that the foremost consideration should be the Story and its Entertainment Value, rather than country of origin.

Imagine a Canadian film maker deciding to make a costume film! He would probably avoid a tale about Napoleon or Oliver Cromwell or Robert E. Lee in favour of some more or less local affair like the Riel Rebellion — about which the world at large knows nothing since these events were not world-shaking enough at the time they occurred.

Why not make just 'good pictures' and let it go at that? Any entertaining subject could be chosen — suspense tales, tales about motorcycle gangs, 'sit-com' comedies — like so many successful U.S. and British films. Why be so afraid of following along the same grooves as these? Why try so hard to avoid copying something which has proven itself to be good entertainment?

In times like these, when people need the tonic of a good laugh, it is a good time to consider comedy. One of the types of comedy which I believe could be handled in Canada has as its main theme the deflating of pompous egos — usually at the hands of a downtrodden little man who fights back. There are people in this country who could be coached to perform this kind of comedy. After all, this was the country from whence came such well-known comics as Marie Dressler and Mack Sennett.

Recognizing the fact that U.S. and other producers long ago solved distribution problems by building their own theatre-chains, perhaps a group of Canadian producers could build their own 16mm mini-theatres in Canada as an independent chain opening a real Canadian Film Industry free of current setbacks and frustrations.

Francis C. Moultrie

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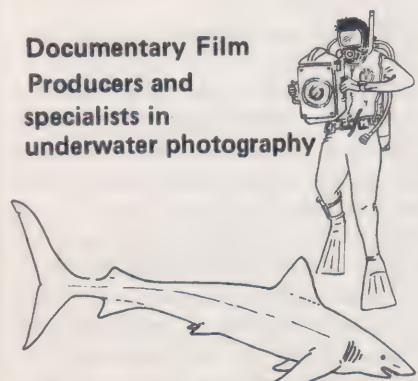
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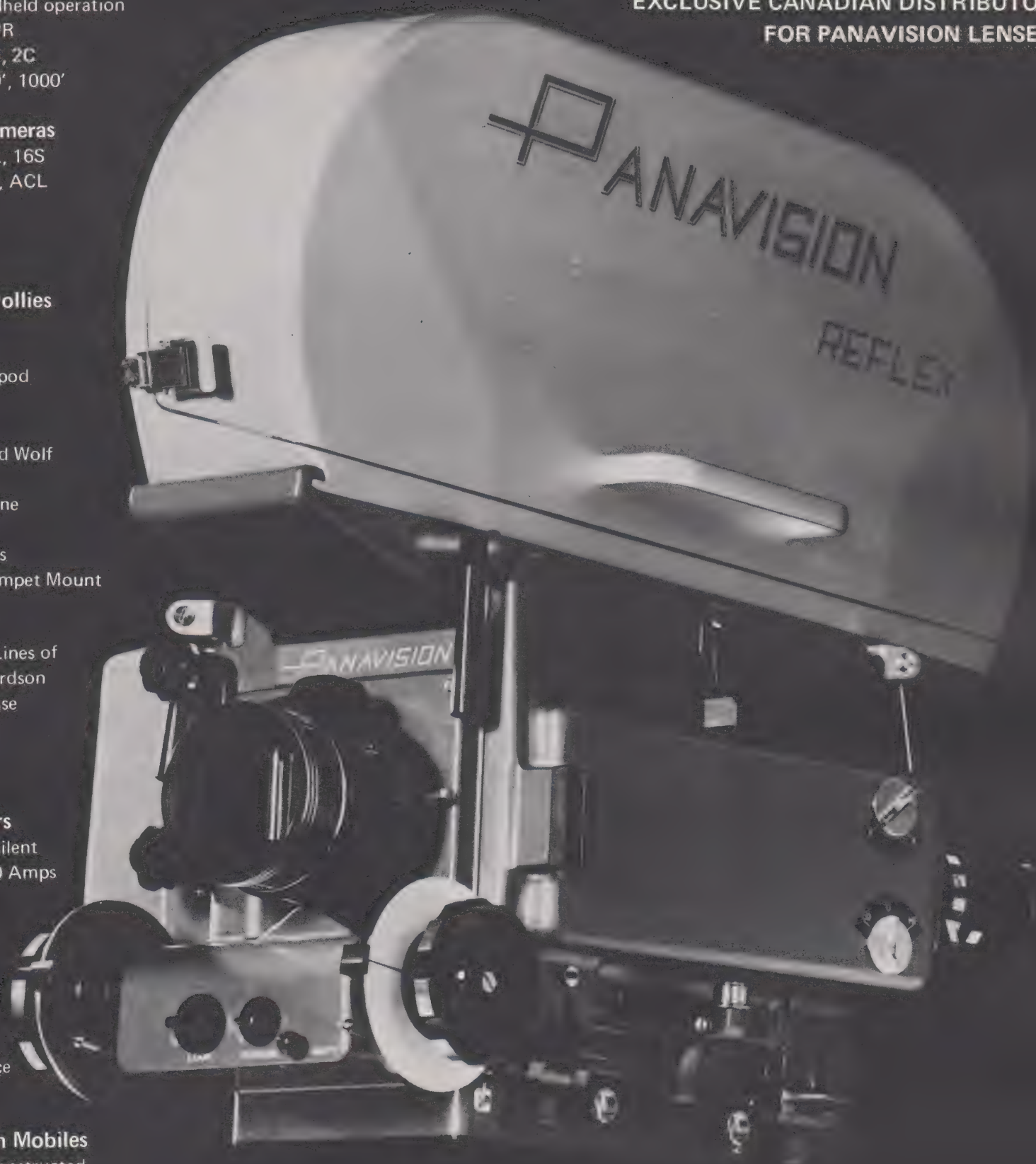
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FILM REVIEWS

Sunday in the Country

Just what we need, yet another *profound* film: this time something from John Trent about the morality of violence. And that apparently excuses the fact that *Sunday in the Country*, itself, is a rather violent film. A classic contradiction. If violence breeds violence, as Trent tries so hard and so enthusiastically to suggest (giving his sincerity the benefit of the doubt), then this film is, in a sense, a part of that same process.

Pretensions aside, *Sunday in the Country* chronicles the day that order, if not law, returned to Locust Hill courtesy of one Adam Smith. Locust Hill could be Anywhere, America and Adam Smith is presumably but one of the decent folk everywhere who are perplexed and perhaps bitter at the sight of their country "going to damnation". Smith, for one, is particularly disturbed. He is, in fact, something of a nut, no presumption about it, although Trent tries to play the man's instability down.

Smith, in the person of an ever so righteous Ernest Borgnine, owns a farm some five miles back from the highway running through Locust Hill. He's a hard-working, God-fearing man who has lived alone and increasingly apart from the surrounding rural community, with only his granddaughter, Lucy, back from university for the summer; his hired hand, Luke; two dogs, Peter and Paul; and a couple of guns, not deified.

One Sunday after church, this run down Eden is visited by the very devil, himself, a cheeky and psychotic killer named Leroy. With his two partners in crime, Dinelli and Ackerman, he has held up a nearby bank, killing four people. And here they are, standing in Adam Smith's front yard. But Smith is prepared. He knew, or at least guessed, that they were heading his way. For some reason though, he declines to tell the others or, more logically, get them out of harm's way. Smith is not a logical man. Instead, he has made the appropriate plans for their protection. After all, "a man's gotta do what he thinks is right". Everything is under control.

It's the stuff of *Straw Dogs* and *Death Wish*. He is not content merely to blow Dinelli (Louis Zorich) off the front porch with his shotgun. He's not happy just to hold the other two for the police. No, Adam Smith must have justice and justice is a methodical and cold blooded torture which doesn't stop until Ackerman (Cec Linder) is also dead. They must learn, these bastards. And so too must his granddaughter, finely and sensitively played by Hollis McClaren, who objects with good reason to his strange turn of mind. He arranges a little lesson for her, perhaps to prove again to himself, if no one else, that his vigilance is justified. Oh yes, he's in complete control.

This is simply a game. Adam Smith knows no more about the value of life than Leroy. As far as he's concerned, "dyin's good for some folks if life ain't worth living" and for once, he can pass his own judgement on the three cases at hand. Ernest Borgnine's conception of this once rational man's unaccountably deranged reaction to the irrational situation is grim-faced and generally low-keyed, quite in contrast to Michael J. Pollard's now patented interpretation of the personification of Evil, as the animated and incoherent punk, Leroy. Side by side they're



Scene from "Sunday in the Country"

dramatically effective foils and yet they're really two of a kind. Leroy the more impulsive killer and Smith the more deliberate.

Adam Smith explains that he has his reasons. He offers no admission or remorse. Nor does the film suggest that he should: it is clearly drawn in his favour. His rationalizations in turn speak for the film's simplistic morality.

It would be appropriate, although contrary to that same morality, if Leroy were to escape Smith's justice. He is, in fact, "saved" by the police, an irony that only he seems to understand, as he rides away from the Smith farm, chuckling and snickering at his good fortune. Unfortunately, that's not the end of it. Indeed, if it were, then all that the film tries so hard to justify as Right and Good would be denied. But no, it goes three deaths further.

If nothing else, *Sunday in the Country* makes a good case for gun control.

And Adam Smith is satisfied. He has been a busy man. This day, seven people have died in Locust Hill: he has killed three. His granddaughter has left him. Luke too. He's alone now. Such as it is, that seems to be his punishment.

All this, and on a Day of Rest, no less. There must be a moral there . . . somewhere.

—Mark Miller

Gina

It struck me that *Les Ordres* was such an interesting film because it managed to synthesize the aesthetic tendencies that have been developing in Québec cinema over the past decade. As a fictionalized account of a real event and given the expository framework within which Brault worked, it combined two key trends in Québécois cinéma — a propensity for the documentary which allows a fictional work to be rooted in a strong social and political reality. This tension exists in almost all of cinema, yet this familiarity with an environment has eluded English-Canadian filmmakers. *Gina* has a similar structure to the Brault film, although Arcand uses it in a more self-conscious manner.

His film ties together two narrative threads. A film crew is shooting a film on the textile industry, and we see what they shoot — interviews and scenes inside the factories — as a film within a film. On the other level the crew is staying at a hotel where they meet Gina, a stripper, who is working the hotel for a couple of nights. This structure allows Arcand to develop certain ideas by having the two parts of the film play off against each other. It is fitting that this particular framework allows Arcand to look back at his first feature film — a documentary made for the NFB on the textile industry which is still unreleased although made in 1968 and 1969, *On est au coton*. Arcand is interested in different modes of exploitation, all of which are interdependent and finally embrasive. Within this dual structure Arcand places two people, both women, who reflect the differing components of the film. There is Gina, an outsider, a visitor, who is essentially rootless, a wanderer, exploiting her body as her job. On the other hand we have Dolorès, who is a worker in one of the factories visited by the film crew. She is the polar opposite of Gina — she looks old before her time, she is passive and submissive, yet kind and sympathetic — but essentially she has

been ruthlessly exploited by an industry, and she is trapped within her life.

One level of *Gina* exists almost on this level of an analysis of exploitation and the interesting paradoxes and contradictions that result. But perhaps more essentially we are shown a group of people who slowly and tentatively try to establish contact — one of the film crew is attracted to Gina, while the director of the film shows an interest in Dolorès. These relationships do not even reach a sexual level, they are played out by lonely people striving for warmth.

The key moment of the film comes with Gina's strip-tease where all the diverse elements of the film converge. It is indeed an incredible scene — a group of snowmobilers who live in an abandoned boat frozen into the ice, have come to leer and jeer at Gina; the film crew is there, with a tension already existing between these two very different groups. And finally the director has also brought Dolorès. The scene has been set with one of the most revealing moments of the film that is magical in its power and its implications. Dolorès and Gina are in the bathroom together — Gina preparing for her strip act and Dolorès combing her hair. Facing the mirror, side-by-side, Gina asks Dolorès in a completely emotionless voice how much she earns a week working at the factory. After telling her that she gets about \$85 a week, Dolorès returns the question to Gina who replies that it varies but sometimes she earns as much as \$400. Suddenly while the two are talking, we realise that they almost look alike — for this split-second. Separated totally as people in their lifestyles, their sudden resemblance is tragically stated. With the strip Gina exerts total power over her audience, especially the snowmobile gang. Yet after this, alone in her hotel room, Gina is brutally gang-raped by this same group. Enraged she phones the heavies who handle her act and releases a violent brutal climax to the film.

Interestingly the film crew, throughout all this, is totally inactive and ineffective. Arcand cross-cuts the rape to the member of the film crew attracted to Gina, reading a book in

bed. Next day he drops by to see her but any real form of contact has vanished. It is then that the film crew is recalled to Montréal, unable to finish their documentary. Having seen the snowmobile gang wiped out, Gina flies out of Montréal on holiday, while we see the film crew shooting a commercial police drama.

In many respects *Gina* is also the flip-coin to *Réjeanne Padovani*. While Padovani explores the lifestyle of those who hold the power, *Gina* looks at those who are exploited by that power. And ultimately Arcand shows us that nothing changes, indeed most kinds of action, except those that are violent and essentially selfish, are ineffective. In the same cold and unemotional way that Padovani orders his wife killed, Gina obliterates the gang of snowmobilers. The difference is that in *Padovani*, the wife embodies certain human values, while *Gina* has no such equivalent force, except perhaps Dolorès.

Patrick MacFadden once described Larry Kent's *High* in *Take One* as a "bleak etching of a society deep in spiritual winter." This comment can also be applied to *Gina*. But perhaps more disturbingly Arcand questions the role of the cinema in working for change. The last image of the crew, shooting a cop-film with Donald Pilon, (a swipe at *The Collaborators*) is of a lonely, lost, directionless group. If Arcand is pointing at a bankruptcy amongst the film community then the future does not augur well.

— Piers Handling

Orillia: Our Town

Martin Lavut, sociologist? Yes, but with a sense of humour. His first film (reputed to be autobiographical), *At Home*, concerned a trivia maniac who wound up collecting people. Since then, Martin Lavut has directed shorts for series such as *Of All People*, numerous dramas which he describes as "atrocious; we wouldn't want to mention those", a recent one-hour CBC drama called *Melony* which was "almost detestable but at least it was my own script" and many commercials "which we *do* want to mention. . . ."

His three strongest works, *Life Game*, *Without A Hobby It's No Life* and *Orillia: Our Town* are documentaries made for the CBC. These three most clearly depict Lavut's use of the social documentary and his uniquely enjoyable style.

Life Game was the first, and dealt with successful middle-aged middle-class executives suddenly unemployed, providing a frightening look at the phenomena of human obsolescence in a technocratic society. *Without A Hobby It's No Life* was the delightful film about people indulging in some of the strangest hobbies, an offbeat, funny look at this very North American occupation. Both these films reflected Lavut's growing style which becomes clearest in *Orillia: Our Town*.

Recently aired, *Orillia* is actually a detailed portrait of small Canadian towns. Lavut chose that particular Ontario town because it was so typical of the thousands of places which still form the backbone of our society. Focussing on Orillia, he could explore the fabric and structure of life as most Canadians live it; including the clear distinctions between various economic levels, the handful of families who invariably own and control entire towns, the historic insulation from the rest of the world, the family businesses endangered by corporate chains, young people moving to cities for work, the shifting economy — in Orillia's case — towards tourism. All of these social elements are intelligently and subtly explored.

But what makes Lavut's films more than good social fieldwork are his characters and his style. In the *Orillia* film, for example, he included not only the newspaper editor, the fire-chief, the leading families, etc. but some fascinating characters — a mother and a daughter team who teach ballet, an old German immigrant who has resisted multiculturalism for decades, two recluse brothers who have made home movies since the 1940's, and a newlywed couple (in their sixties) living in a log cabin. And the things people say in Lavut's films are priceless! This quote comes from a man who has worked in the same foundry for 30 years, talking about the Owner, "He used to go around hollering at everyone! But he doesn't do that anymore — you know why? Because he's dead! That's why!" Followed by a big grin. . . .

The other trademarks of a Lavut film are his cyclical editing and portrait filming. He introduces first one character, then another, then another, returns back to the first to continue

his story. This non-linear editing weaves a rich tapestry showing how people's lives interconnect. His portrait-style (Classic Canadiana) consists of filming in people's livingrooms from a long shot, but with the subjects snuggling close enough so that the same set-up can be used for medium shots and close-ups. As a result, people are not only being mirrored by their created milieus, but by sitting uncomfortably close (normal range on an average sofa is from one to three feet apart — *Body Language* — Soc. I) the dynamics of their relationships are forced out.

It all works. Perhaps what is most exciting about Martin Lavut's films is that he never makes fun of his collected "characters". He studies them, smiles at the intrinsic humour of our "human condition", but never loses the dignity of his subjects. It is this humanism, coupled with perceptive social understanding, which makes Lavut one of the most interesting directors working in documentaries. And, of course, his most wonderful trademark — at the end of these films after the credits have rolled, someone always looks right into the camera and asks, "How come it takes so many of you people to film one old man?" Cut to: "This has been a CBC Network presentation."

—A.I.-K.

Grass Roots

This is the first serious, in-depth documentary we've seen on communes, and it's excellent! Communes were not a passing fad of the sixties — many are very successful, still functioning, and the phenomenon is growing as a serious and viable alternative life-style.

Grass Roots, a one-hour colour documentary, is part of a trilogy called "Alternative America" by Montreal filmmakers Luciano Martinengo and Thomas Wahlberg. This particular film in the series deals with rural communes: why they were formed, who lives in them, how they are structured economically and politically, what their future plans are and to what level they integrate with the world around them.

A large part of the film concerns Twin Oaks, the commune based on The Father of Behaviourism — B.F. Skinner's book, *Walden Two*, some of the other groups include back to nature dropouts, anarchists, and a large religious community. Each is explored fairly, and their different ways of approaching communal living are

intelligently detailed.

One of the most excellent aspects of this documentary is the "inside look" so antithetical to news reportage. The main reason for this intimacy is that the series was entirely self-financed (it took three years to make). The filmmakers worked for one year to raise seed money, then lived in each commune, working as labourers between shoots to complete the film — it is that dedication to making an accurate and detailed documentary which makes *Grass Roots* so worthwhile.

Every screening we've been to was followed by several hours' discussion — whatever bias the filmmakers may have, they must be doing something right! Their next film will concern alternative sexual relationships — if it's anything like *Grass Roots*, it will be fascinating. Contact: The Canadian Filmmakers Distribution Centre.

—A.I.-K.

Backlot Canadiana

This little 20-minute item will tell you more about the Problem of Canadian Filmmaking than the last 20 briefs you've laboured through. And it's more fun. . . .

Filmmaker Peter Rowe (responsible for films like *Neon Palace* — the first nostalgia movie ever made; *Good Friday in Little Italy* — a documentary on exactly that; and recently a one-hour CBC Drama originally intended to put together a film of references to Canada in foreign films. Researching those great lines about our Mounties and Eskimos and Snow, he noticed a surprising increase of mentions after 1946 in Hollywood movies and uncovered the Canadian Cooperation Project (the subject of Pierre Berton's next book — see *Film News*).

The Canadian Cooperation Project was the deal offered by Hollywood to one of our Federal Cabinet Ministers in 1946. The offer was for Canada to scrap any plans for passing a quota along the lines of Britain's Eady Plan in exchange for more mentions of Canada in Hollywood movies to increase American tourism. The offer was accepted.

Backlot Canadiana is the (painfully) funny account of how this deal was set up which quashed our plans for an autonomous film industry. Included are colourful anecdotes involving ladies in black velvet pumping booze in and information out of Canadian producers attempting to buy equip-



From "Backlot Canadiana"

ment in Hollywood for a multi-million dollar production studio, interviews with the man who was hired to go around Hollywood sets inserting Canadian references, and, of course, clips. Example: cowboys sitting around a campfire. One says, "That was an oriole, wasn't it?", Jimmy Stewart answers, "Yes — it was a CANADIAN oriole!"

It's almost too Canadian to believe. If you're interested in Canada's Film Making (and if you're not — why are you reading this magazine?) you owe it to yourself to see this marvelous little film. Contact: CBC, Box 500, Station A, Toronto M5W 1E6.

What colonialism?

—A.I.-K.

Mini-Reviews

Good news for those of us who refuse to watch television: some of those admittedly interesting films we've been missing will now get theatrical distribution through the CBC/NFB agreement recently announced (see Issue 18 — Winnipeg Symposium). We won't have to start watching the tube, we can steadfastly stay in dark screening rooms watching bit coloured shadows on the screen! Details are still hard to come by, but being incorrigible optimists we've decided to start including little write-ups on some of our favourites. (Next issue, we hope to have reviews of the *Pacificanada* and *Atlanticanada* series...). Space limit-

ations abounding, we can only mention a few we would like to see in theatres:

Shown on the *Of All People* series was Clay Borris' film about a deaf-mute couple and their family's attitudes towards this handicap — *One Hand Clapping*. This is a lovely and sensitive documentary in Borris' intimate style (see Issue 7 — Toronto Filmmakers Co-op) with very human insights into the world of the non-hearing. Happily, this film is already available through the Canadian Filmmakers Distribution Centre, 406 Jarvis Street, Toronto M4Y 2G6.

Another documentary recently

aired was Len Gilday's *Yukon: A Portrait* which consists of several portraits of people living in the North — a family raising sled-dogs, an old boat captain, a man working a sanctuary for endangered species and a couple with their life savings invested in the risky business of gold-mining. Gilday's excellent camerawork coupled with approaching this subject through the eyes of Yukon's people make this a unique documentary very different from all the travelogues about Canada's Last Frontier. Write to CBC, Box 500, Station A, Toronto M5W 1E6 for information.

Premiering on *Sprockets* was Sorel Etrog's first film, *Spiral*. Etrog is better known to filmmakers for designing the coveted statuette bearing his name which will again be given this year at the Canadian Film Awards. This half-hour, black and white film set to music is reminiscent of the surrealist cinema of the 1930s and

"Spiral"



deals with the Absolutes — Life and Death. Being one of Canada's best-known sculptors, Etrog's visual sense is striking, provocative, and often very powerful. Available through the Canadian Filmmakers Distribution Centre.

Lots more next time. . .

Don't Look at the Camera

By Harry Watt, published by Elek Books Limited, Great Britain (1974) 194 pages.

Pioneers in any major field — artistic, scientific or whatever — tend for good reason to be regarded as adventurers. After all they were there before anyone else, taking that first giant step.

Don't Look at the Camera, a new book by a pioneer in the field of documentary film, does read at times like an adventure story. But the memoirs of Harry Watt, the Scottish-born filmmaker who during the 1930's and 40's worked for the now-famous British General Post Office (GPO) and Crown film units reveal more of the dedicated, occasionally devious professional moviemaker at work than of the romantic adventurer. There was the time when Watt and his camera crew were almost washed overboard from the deck of an ancient trawler when they were filming *North Sea*. And the time when he caught the essence of a British commando raid on a German-held beach in Norway in a dramatic closeup of a uniformed figure, struggling up the sand, gun in hand. Romantic adventures indeed, but in the book, tempered with truth: the old ship's decks were awash because he and his camera crew had deliberately crippled her by stowing sixty barrels of water in her bows; and the "soldier" fighting to establish a beach-head was Harry Watt himself, clutching a borrowed rifle!

Much of the "realism" of those early GPO documentaries was staged. Some of this is obvious in this age of hand-held cameras and high-speed film where action can more easily be followed. In those days, Watt recalls, shoulder equipment had to be hauled around in a truck and any cameraman who wore a shoulder strap for portability would run the risk of being crippled, so staging of scenes was necessary and the results on the screen were sometimes stiff and artificial by today's standards. But much of the work of the GPO unit is remarkably true-to-life. Many astute professionals and sharp-eyed film buffs, for example, are unaware that some of the interior shots in the railway car in Watt's *Night Mail* were actually filmed on a studio set. And that because of the cumbersome 1930's sound equipment, the "clickety-clack" of the train's wheels was made by a toy train.

Most of Watt's "actors" in the GPO films were non-professionals. They were usually well-rehearsed and often spoke their dialogue from scripts, but in those days they were an innovation — ordinary working people whose real-

life stories were elevated into drama (hopefully) by the filmmaker's art. One of his associates, director Alberto Cavalcanti, paid him his most lasting tribute: "Harry Watt", he said, "put the sweaty sock into documentary."

The index of **Don't Look at the Camera** reads like a Who's Who of the arts. In his early years in film, Watt was sent on location in Ireland to assist in the production of that favorite of film societies, *Man of Aran*. He was told, unflatteringly, that its now-famous director, Robert Flaherty, needed "a strong back" — and someone who could withstand the rigors of filming on the remote islands. So, garbed for the foulest weather and most meagre accommodation, he arrived to find Flaherty; his cast and crew housed in a very commonplace seaside holiday villa.

With little to do, Watt did not enjoy himself during the filming, although he had great respect for Flaherty's work. For one thing, Watt knew that he too had talent, which he felt he must develop. This led him to suggest a scene for the film, which he never quite forgave Flaherty for rejecting; it was a cattle drive down to the beach, a very dramatic — and cinematic — annual event on Aran. The animals, maddened by fear, were herded into the water and hauled aboard cattle steamers. It was the reason for Flaherty's decision not to use the sequence that bothered Watt most: the director did not want to show that the "isolated" islands were serviced by ships!

In later years with the GPO and the Crown film units, Watt worked on various projects with other notables. The writers included John Betjeman, and W.H. Auden, who wrote the poetic script for *Night Mail*. His music for that film was by a young composer remembered by Watt as a "shy, soft-spoken kid, with close-curling blond hair, and a pale and sensitive face". His name was Benjamin Britten and his fee was ten pounds.

Several of Harry Watt's associates then are familiar names now in Canada. One was "a lissom, bright kid from Glasgow Arts School" Norman McLaren. And another was John Grierson.

Much has been said about the founder of Canada's National Film Board in his later years in this country, but **Don't Look at the Camera** presents a rare view of Grierson when he was starting up The Empire Marketing Board Film Unit in England and hired Watt off the street in the early 1930's.

Watt remembers him as "one of the strongest, most compelling personalities that I have ever met," completely dedicated to documentary films. "And yet," Watt says, "I don't think he was a strong man. He had the quality of an evangelist, which made it difficult to question his theories and beliefs."

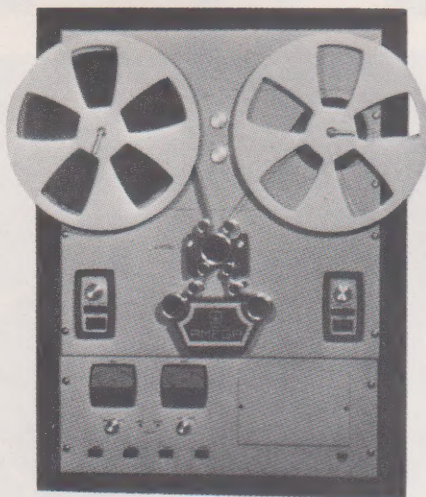
Watt admits to a vague discomfort in criticizing Grierson, like a school-boy writing about his headmaster, but he still records what he considers to be Grierson's failings, "The trouble with his leadership for simple film-makers like me was that he theorized too much," he says. "It's a well-known weakness of prophets, that when you dare to analyze their writings and sayings, you often find an awful lot of double-talk. Art is instinctive, and it also needs an instinctive ability to create it. This has nothing to do with intelligence. Grierson was tremendously intelligent, vibrant, virile, a world authority on cinema. But, to me, he was not basically a film-maker, but an instigator."

Watt throughout the book expresses admiration for Grierson's ability to cut through red tape and bureaucracy, and impose on others his view of documentaries as important tools or even weapons for social justice and reform. "His final and fitting memorial is the National Film Board of Canada," says Watt, "which he created and headed throughout the war, and which is the only active and important centre for the production of realist films left today."

Harry Watt also admired John Grierson's uncanny ability to spot and encourage talent, including Watt's own, and because of this, Watt created documentaries that may perhaps show their age today in some of their techniques, but were milestones in their time and have deservedly become part of film's permanent literature. But **Don't Look at the Camera** is not, because of this, yet another treatise on filmic art by an Old Master — far from it. At its weakest, it's a platform from which its author is only too glad to give you his opinions, although he does it entertainingly, just as he would if he were bending your ear over drinks following a day's shooting. And at its best it's a lively, honest, earthy account of a major period of documentary development. It's a book that — like his films — reveals the author's deep belief in the importance of his profession and its people, and his love and respect for Ordinary Mankind — sweaty socks and all.

— Doug MacDonald

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FILM HOUSE

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REVERB

Dear Natalie Edwards:

I've read, say, two or three dozen reviews of *Delaney* since it appeared and there isn't one I've enjoyed more than yours. Many thanks for your careful reading and your kindness.

And I'm going to try to cut down on "say" – I'm going to limit myself to, say, three or four uses a month. All good wishes.

Sincerely,
Robert Fulford,
Editor
Saturday Night

Dear Agi:

John Hofess in his article "Headless Horsemen", published in your 18th edition, gives a false impression regarding the commercial viability of *My Pleasure is My Business*.

The film is realizing exactly the purpose for which it was made – it is making money. In Canada, with two-thirds of the country still to be played, it has grossed, in just nine weeks, over \$300,000. The film is doing even better throughout the United States, and is currently playing all over Europe and in Australia as well.

By the time your 19th edition is published, production costs will be returned and profit position reached – even the director will begin to share in profits – and this will have been achieved in less than one year from commencement of production, and in less than six months from first release date.

This, in my opinion, and in the opinion of the producers and distributors of *My Pleasure is My Business* is neither "incompetence", nor is it "committing commercial suicide".

Best regards,

Yours truly,
Al Waxman

Dear Sir:

In ROUGH CUT (Cinema Canada No. 18) I noticed an attitude which I hope was not a veiled statement of your editorial policy.

I am referring to the Eaton's Christmas Parade Film Incident, and Robert Rouveroy's treatment of it. That treatment caused two thoughts to surface: one, that Cinema Canada may, in time, become just a mouth-piece for Canada's Film Super-Club; and, two, that Rouveroy has been up so long it looks like down to him.

Anyone attempting to make the transi-

tion from student to professional, in any discipline within filmmaking, learns quickly that the frustration quotient is very high; that it comes with the territory, that it must be dealt with (a sort of post-graduate study). Maybe it's even necessary as a means of testing your commitment. These can all be defended as (more or less) valid.

But there are some realities that Mr. Rouveroy may be unaware of, or unwilling to admit:

1) That the film industry in Canada is no longer the exclusive territory of graduates from the School of Hard Knocks (as I've heard it so imaginatively described by too many of its alumni).

2) That it is not the fault of students in Film and Media courses of the universities and colleges that there are more graduates than jobs. Many of them have been conned by somebody else's dream. Namely, Premier Davis and the colleges and universities themselves.

But the attitude of many students toward course content is changing as more and more graduates are coming back to spread the word that they are not exactly in high demand.

3) That there is virtually no information or guidance available to those attempting to become professionals. "Hang in there, kid" doesn't quite make it.

I can agree with Mr. Rouveroy that universities "seem to turn out only directors and cameramen." But, they turn out only structural engineers, not welders. The self-importance of universities isn't the point.

The point is: are the unions reciprocating the advances of the graduates through apprenticeship and information programs? are the corporations and independent producers? is anyone? Ethics will sometimes get bent out of shape by pounding on too many closed doors.

The industry does not "owe" the graduate a job, but many have worked hard at attaining a level of competence and credibility that should not be dismissed. I would be glad to supply Mr. Rouveroy with the names of people who would work at any level in the areas of sound, editing, production and going for coffee. And, if they are "young and trusting", they will not be for long. The mechanics of getting in the door, the patronizing attitudes of people like Robert Rouveroy will soon change it.

It is time that the Canadian film industry

acknowledges the presence of a growing number of skilled, talented and committed people who need the experience that only it can supply; that a magazine like Cinema Canada realize its importance as a source-book for those trying to get in, as well as for those who are already there; that these same people (both in and out of school) could prove to be valuable allies in the industry's attempts for government support, for its autonomy and identity.

Sincerely,
John Clement

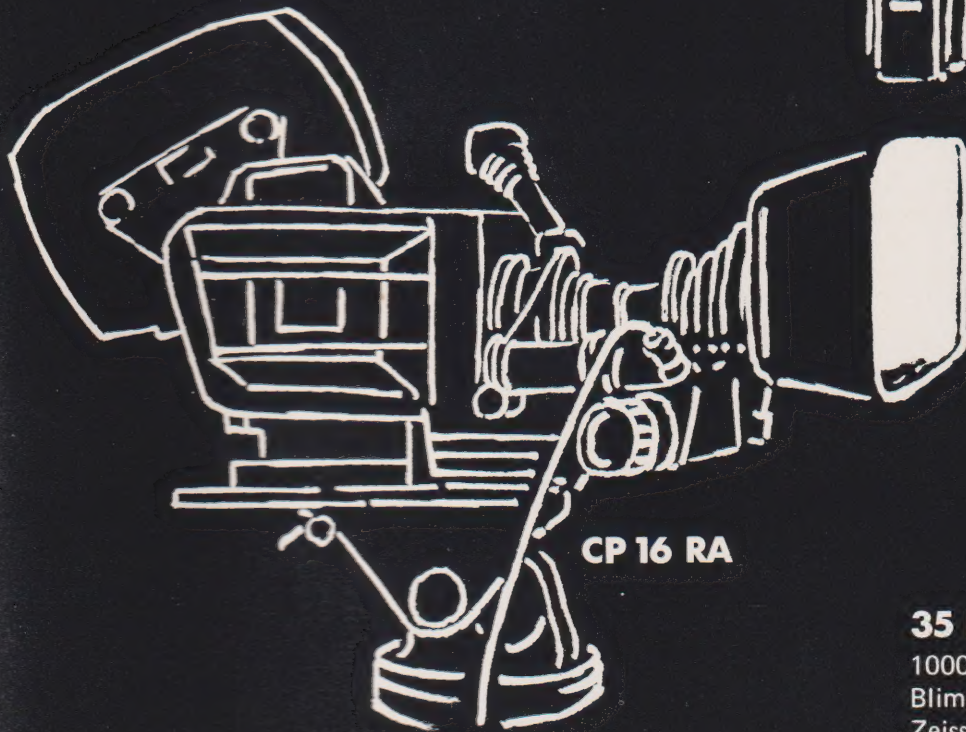
Robert Rouveroy replies:

Dear John,

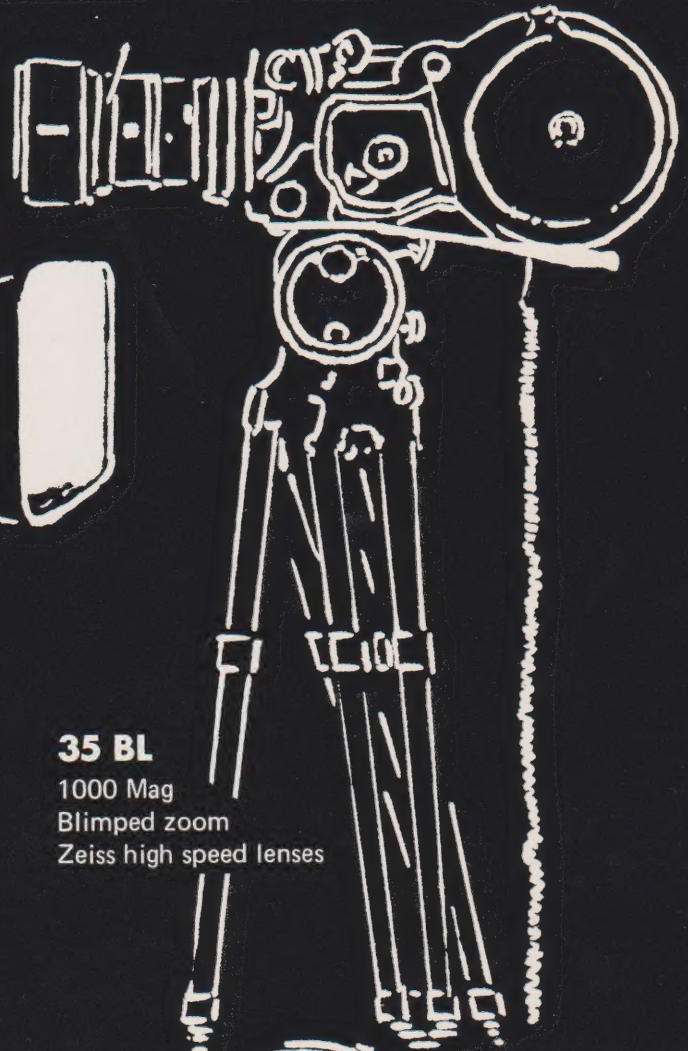
Your points are lucid and well taken. But I make it very clear that I am very much for new "blood" in this industry. Many ex-York students are doing very well indeed. For example, I've used Mark Irwin for a promo and I'm very impressed by his knowledge and professionalism. As far as I know, nobody made "room" for him, he forced his way in. And that is the way to do it. The never-ending lot of the free-lancer is that he has to pound the closed doors. I still have to do that every day. There are no "jobs" as such, with the exception of some staffers at the TV stations. You'll find however that most of them were free-lancers first. You yourself have to "create" the demands for your talent. In this environment you have to accept that you're a self-employed businessman. There is no easy rider. My "patronizing attitude" is solely reserved for those who try to bust up the industry by using government supplied camera gear and selling their services for a cup of coffee. If you have been conned by somebody else's dream, don't take it out of our hide. And by the way, you can join the C.S.C. and avail yourself of the information and courses offered. Our experience is that after a short initial enthusiasm, students stay away. IATSE local 644 has the same experience. It is because the course-takers expect the Union to provide them with jobs. A little insight: I've been a Union member for many, many years. NOT ONCE have I gotten a job through the Union.

The reality is, John, that however I would wish it were different, the Canadian Film Industry is still the exclusive territory of the School of Hard Knocks. Haven't you found that out yet? You're welcome to join us!

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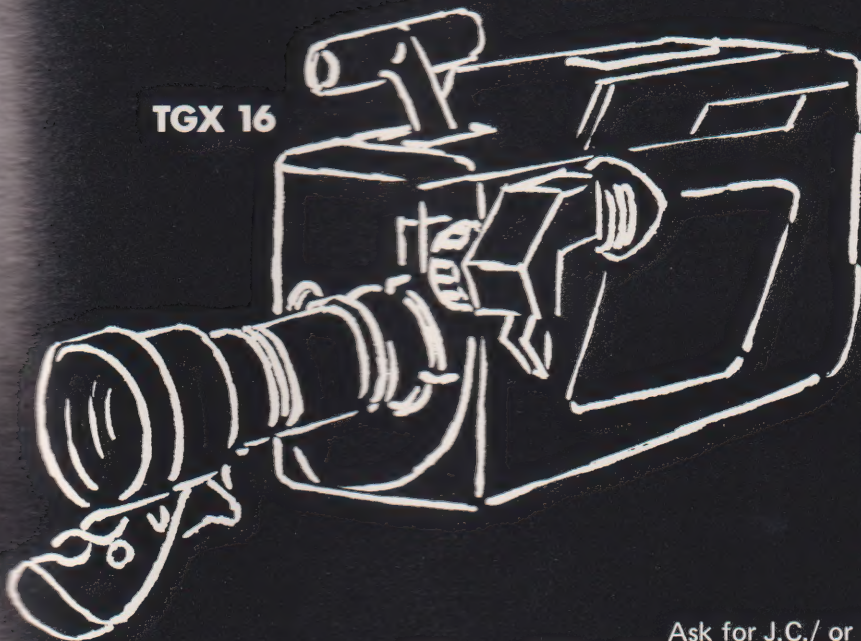
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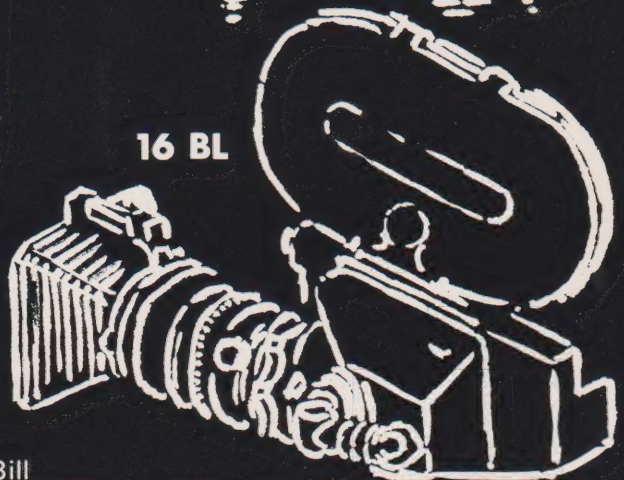
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